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MANDRAKE the MAGICIAN

FALK and FREDERICKS

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CAPA-alpha #9 June, 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Michigan.

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*First Contribution

**Mandrake is copyrighted by King Features. The Spectre is copyrighted by N.P.P. The Mighty Avengers is copyrighted by Marvel Comics.

* *

DELINQUENT: Brill, Castora, Chambers, & Gambaccini, the heads will soon roll. A couple of you have used up "extensions" under rule 24 and your borrowed time is about to run out. I have very little sympathy for marginal members who have never managed to publish up to quota. Being a realist, I expect the membership to take a sharp drop with the next few issues. So be it!

CHECKLIST: (All checked items apply to you! Pay heed.)

___You owe _____ for the cost of running your masters. In the future, payment must accompany masters, as I have repeatedly requested.

___Please submit ___ pages of acceptable, non-advertising material by July 1st to meet your minimum membership quota.

___Please remit $1.00 by July 1st to cover mailing expenses.

_x_Cover art is still needed. Where are the artists?

* *

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Vernon V. Greene of "Bringing Up Father" passed away June 5, 1965. He was vice-president of the National Cartoonists Society.

RAINY DAYS

Issue #3, for mailing with CAPA-Alpha June 1965

Editors: Don + Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115

CREDITS: This page is by Maggie. Look at the top of each succeeding page for author identification. All illos more or less by Maggie.

EXPLANATIONS OF DREAMS AND PLANS DEPT.

This is just to keep you all posted on matters of Thompson plans and projects--and to dream a bit on paper. You see, recently and not so recently, we've been hearing from all kinds of fans who are interested in various problems and projects we've been working on. Among these are: three booklets on fan publishing (one on mimeo, one on other duplicating processes, and one on other aspects of pubbing--collating, mailing, etc.); the publication--or republication--of the AICFAD series from Xero; the production of a list of pseudonyms of science fiction writers; Comic Art #6; production of a listing of the numbers and titles of the Dell special number series; publishing of Harbinger #4; and writing an article on Plastic Man for Roy Thomas.

But that's only the most fannish side of the Thompson project list. And it's the other side that's currently occupying us (with time out to send Jerry Bails a mountain of comic book information dredged up by Don from old copyright entries catalogs). We have spent our married life moving from cramped quarters to other cramped quarters; a one-room-and-bath apartment to a larger apartment with room for a small study. From there, it was off to Cleveland and our current home--a tiny apartment containing one miniature bedroom, one ditto living room, a bathroom, and a kitchen you wouldn't believe (one cupboard, almost all shelves of which are out of reach; one refrigerator which keeps food on its bottom shelf about lukewarm and which has no door on the tiny freezing compartment; and one aging stove which leaks heat all over the kitchen--except in the oven itself).

We own no real capital-F Furniture; we have a few bookcases, filing cases, and the like. We own a nice TV, a couple of fans, and a dehumidifier. There are three card tables and four TV trays. And there are a few thousand pounds of books, magazines, and the like.

And so we come to the second batch of projects which currently occupy us--those concerned with our finding a place to live--a place to house us and our collection. We long for a place to exist, to settle, to set up our files of comics, magazines, books, etc.--and to raise a family.

We began working on the idea of a move from 3518 Prospect when a friend

suggested a move to the Promised Land (Los Angeles) a short time ago. After much serious consideration, we rejected the idea (despite all sorts of help, encouragement, and compliments from nice Califen)--due to finances and all kinds of other considerations. But that idea crystallized what we had been feeling in the way of dissatisfaction with our current living facilities.

So we're currently house-hunting--probably to end up eventually in some eastern suburb of Cleveland. No change of address immediately, but keep your eye out; we hope to make a move some time this summer or fall.

And that'll mean some mild postponement of most of those projects I mentioned in the first paragraph, but remember, they're still on the fire --all of them. As a matter of fact, once the move is made, work on some of them may proceed much more quickly, since files will then be on hand and usable and the mimeograph will remain permanently set up. (As it is now, it's major work just to set up to type--much less run off--any fanzines we publish these days.)

BUT TO CONTINUE DEPT. We now have only one number which is really waiting to be filled in on the Dell special number listing. If any of you have it, please let us know; it's all that stands between us and a completed list. What is Dell special number 774? (It was published in Feb. or Mar. 1957.) It is not to be found in the copyright listings, as far as we know (Dell may simply have omitted sending that issue in--other companies have pulled similar stunts). Do any of you have a copy of #774 lying around? RSVP. We don't want the issue, just the title.

SEGUE INTO MAILING COMMENTS DEPT. And that leads us nicely to the subject of previous issues of K-a. So here goes, we're covering a lot of ground today...

Fred Patten: Thanks for the welcome to the group--we're glad you're here, too. Steve Schultheis, as a matter of fact, has been one of the chief aiders and abetters to the Dell checklist up to and including now. UCLA doesn't have a "complete copyright list of all the Dell Comics giving names and numbers," though--at least not in really usable form. But it does have a copyright list of booklets (or some such) which you can search through for hours, occasionally coming up with a Dell title to add. But apparently, #774 isn't even listed there, damn it. We know, though, that Steve has huge amounts of reference material on comics--bless his heart, he's helped us no end with it.

As for Sam and the Superdroop, I know the book quite well--but had never heard anyone else mention it. I discovered it listed in a booklist meant for librarians to use to steer kids away from comics into children's literature--or Literature. So I looked it up in the Cleveland Library System (where I work as an Assistant Children's Librarian--for those who didn't already know that). Interestingly, each branch I worked in (a total of about six--I moved around a bit last summer) had at least one copy of the book on the shelves (not in the stacks). At least, such was the case in the branches I checked. And, in my current branch, I note that the book goes out rather well--despite its datedness and rotten condition. I've been looking for a copy for our files (and have been tempted to lift and pay for one from one of the branches--but I shan't) and haven't succeeded

in finding one, but I have read the book. And read it with mixed emotions, at that... Leaf makes an occasional telling point, and the book does have moments of considerable satirical humor mixed with its heavy-handed message.

Joe Hehn: Nice service you're giving about tapers, but you might mention Consumer Reports and Consumer Bulletin more extensively. They're both continuing, handy sources for the type of information you're trying to get across. For example, CR covers the Grundig TK-46 (which has a suggested retail price of $299.95--better watch your dealer if he says the price "lists for $450, offered for $299"). It gives dimensions, weight, speeds, number of heads, and says, "Not supplied with cables with American-style connectors." It criticizes the bass response, mentions lack of pilot light, and discusses quality on a table form, comparing it with the other rated models.

Of course, the problem with CR (and CB) is that it may not review the models you're offered (it doesn't mention the Vernon), but it will give a good overall picture and should be considered in every such purchase you make, even if you reject a specific decision. And it'll let you know of dangers connected with use of some merchandise--like lethal shock hazards...

One need not Believe Implicitly in "Consumer" publications' every word, but their words help...

Jerry Bails: Hooray, another convert to On Stage! It does swing, doesn't it? Of course, we go along with the 12 bonus-credit ruling--and we now have our 12, I believe. We'll send along our pennies for K-a #2. Slow and solid wins the race...

Phil Castora: Good for you on Shmoz #3.

Howard Keltner: "The majority of the stuff published by EC (are) not worth the paper they are printed on, except from the artistic point of view"? Have you read the majority of the stuff published by EC? I haven't read all of the Pre-New-Trend and don't consider them much worth reading or really part of the EC commonly discussed, but aren't you referring to New Trend and New Direction ECs, anyway? In which case, have you read them all? Or are you under the impression that their horror comics constituted the majority of the stuff published by EC? And "off hand I can't remember a single story that EC printed which contained what is generally known as a happy ending"? Depends, I suppose, on what you call a happy ending, but they ran an enormous number of up-beat endings (though many of them were thoughty ones). "The Precious Years," most of the Valor stories ("Gentle as a Whisper"), Psychoanalysis, almost all MD stories ("Janie Some Day"), the hoo-haw adventure stories in Two-Fisted Tales (the Patrick Tubridy series); Extra was almost nothing but happy endings--and on and on. As a matter of fact, the only things EC was downbeat about consistently were (except for its horror titles--which were tailor-made for horror audiences) war, bigotry, and senseless killing (all of which tie together pretty well anyway). I get downbeat about those things myself--and I'm proud of it.

As for today's artists' making JSA characters look as they did in the Good Old Days, surely you have noticed the enormous amount of tracing of the G.O.D.'s comics in evidence in these new adventures of the JSA (particularly with such characters as Doc Fate)?

Dennis Richard: As noted earlier thish of RD, we're currently involved with various schemes to reprint the AICFAD series--don't forget, the articles are copyright. (You mention the "publishing quirk of Mr. Lupoff"--and I presume you mean his strange desire to keep from losing a fortune with Xero. He was losing money with each issue--as Xero grew in size and scope--and was doing well to keep his head above water by limiting his ml to the extent he did.)

Paul Moslander: For the present, I won't start any long discussions of the matter of Code censorship. But I'd like to respond to a couple of questions raised in K-a and in personal correspondence with Paul (since K-a is supposed to be serving us as a letter-substitute anyway).

First, let it be noted that in all my criticisms of Creepy (RD#2), I never at any time suggested or implied tha t the magazine should be controlled outside its editorial offices. My criticisms were suggestions as to possibilities of the medium, not demands that the publication cease or be forced by any group to go out of business or conform to any set of arbitrary "artistic" rules.

I said that Creepy's editorial staff should try to expand its policies outside the already-explored area of grue--never that an outside organization should do it. The only proven results of horror stories as a genre have been some uncomfortable moments on the part of some readers. But far more frightening than the dreamed, imagined terrors of nightmares are the horrors of the waking reality of a people subjected to the living slavery of existence under the monster, censorship.

As it is, television, national circulation magazines, books, games, etc. are lowered to the level of the lowest common denominator consumer--or the proverbial "12-year-old child." Less material every day remains to challenge the thinking processes of the adult--and censors are every day striving to lessen that. Pick up a copy of Library Journal some day and read in that random issue about the libraries all across the country which are under pressure from their patrons to drop various books from their shelves--for political, moral, ethical, racial, or nebulous reasons. This issue so many seem to think "not worth shedding blood over" is, in reality, part of an issue which many men have given their blood

GOOD TABBY! - YOU CAUGHT THAT FESKY MOUSE AT LAST!

to--throughout the history of man. The Inquisition, the Reformation, the witch-hunts--all took their tolls from the ranks of those who wished no more than to speak their minds. Now it is the place of this supposedly free country in the world to represent a forum where each free man may express himself.

Censorship is a moral issue and an issue on which too few people are willing to take a thoughtful stand. Phil Castora has made a fine expression of a few of the basic problems censorship presents to the world. If some feel that censorship is an evil but they'll go along with a declared official approval by their organization in favor of censorship because they don't want to make waves, that's up to them. We are not saddled with such convenient consciences.

And the Executive Board of the comics fans organization is a nice thing to be a member of, but no one need feel so important that he can consider his departure a blackmail to use to pressure Academy decisions. And no one I know does feel that important. But no one with a strong conscience need feel that organization so important that in order to support it, he can subordinate his personal convictions in the matter of right and wrong (or, if you're questioning those terms, of social benefits and harms). If one believes strongly enough in free speech and in the destruction of censorship outside family controls, one jolly well lives up to those beliefs and severs connections with groups formally approving pre-publication censorship from an outside-production source. This severing has nothing to do with blackmail or petty public protest--it is a personal action of ethical behavior.

"Approving" or "disapproving" of censorship is no game. It is an earnest avowal or disavowal of freedom--a freedom easily lost even at this stage in the world's development.

AND SOMETHING OF A P.S. IN THE MATTER OF COMICS CENSORSHIP DEPT.

The basis of much censorship of comics (and the Code administrators do not consider themselves "real" censors--because they censor only what they consider no more than children's literature, thus never allowing it to be any more than that) would seem to lie in the basic statement that comics (or other reading matter) can positively corrupt children reading them. I cannot detail here all the arguments in the matter, but would pass word on to you all of an article printed some years ago, Frederic M. Thrasher's "The Comics and Delinquency: Cause or Scapegoat?" in The Journal of Educational Sociology for December of 1949 (Vol. 23, #4).

In it, Mr. Thrasher challenges Wertham's assertions in the matter of the linking of juvenile delinquency with comics:

> Of the millions of comic books which Wertham claims deal with crime and brutality, he is content to rest his case on the selection of a few extreme and offensive examples which he makes no effort to prove are typical. No systematic inventory of comic book content is presented... Without such an inventory these conjectures are prejudiced and worthless...
>
> He makes no attempt to substantiate that his illustrative cases are in any way typical of all delinquents who read comics, or that the delinquents who do not read the comics do not commit similar types of offenses. He claims to use control groups, (non-delinquents) but he does not describe these controls, how they were set

up, how they were equated with his experimental groups (delinquents) to assure that the difference in incidence of comic book-reading, if any, was due to anything more than a selective process brought about by the particular area in which he was working.

He continues in his remarks--which are quite applicable to certain current discussors of the matter of comics censorship--and produces a treatise I suggest all interested parties try to borrow from their local libraries.

End of Maggie's Comments

In the plethora of space left to me, I shall not attempt to do that story about the visit I paid to the Comics Code Authority (I've been much too busy this month -- maybe next time). Instead, since there seems to be some confustion about the EC artists represented in the Ballantine Books collections, I'll identify them for you. I don't know the authors, but credit was usually given Editor Al Feldstein, though I don't believe he wrote all he's credited with any more than I believe Stan Lee writes all the Marvel output.

TALES FROM THE CRYPT: 1 (1964) Editor is Albert B Feldstein; Cover is by Frank Frazetta; Title page art by Jack Davis; Contents page art by Frazetta, I think; Page 6 portraits by (left to right) Davis, Johnny Craig and Graham Ingels.
LET THE PUNISHMENT FIT THE CRIME - Davis (from Vault of Horror #33)
DEAD RIGHT - Davis (Tales from the Crypt #37; redone as by Alfred E Neuman, a Feldstein pseudonym, in Shock Illustrated #2)
THE HIGH COST OF DYING - Reed Crandall (Haunt of Fear #21)
REFLECTION OF DEATH - Feldstein (Tales from the Crypt #23; redone in Terror Illustrated #2 as by Neuman)
POETIC JUSTICE - Ingels (Haunt of Fear #12)
WHIRLPOOL - Craig (Vault of Horror #32)
BLIND ALLEYS - George Evans (Tales from the Crypt #46)
...AND ALL THROUGH THE HOUSE - Craig (Vault of Horror #35)

TALES OF THE INCREDIBLE (1965) Editor is Feldstein; Cover by Frazetta; Title page art by Al Williamson; Contents page art by Wallace Allen Wood.
SPAWN OF MARS - Wood (Weird Fantasy #9)
PLUCKED - Wood (Weird Science #17)
BY GEORGE! - Williamson (Weird Fantasy #15)
50 GIRLS 50 - Williamson (Weird Science #20)
JUDGMENT DAY - Joe Orlando (Weird Fantasy #18; reprinted, over Code protests, in Incredible Science Fiction #33; Definitely credited to Al Feldstein)
CHEWED OUT - Orlando (Weird Science #12)
CHILD OF TOMORROW - Feldstein (Weird Fantasy #17)
THE PRECIOUS YEARS - Wood (Weird Science #19; credited to Feldstein)

And I've room to work in a correction. In RD#1, I said Al Williamson did a self-portrait of himself in Creepy #1. I don't know what I was thinking about, but that's a caricature of Don Sherwood, the ostensible creator of Dan Flagg, which has been ghosted since its inception, primarily by Al Williamson. There's even a "Dan Slagg" splash panel shown at one point. Mea culpa, and all that jazz.

*** End of Don's Comments ***

WHIZ-BANG

Dear Jer,

You know that post card you sent me? The one in which you stated that as a result of the Newsweek article, you'd been swamped with letters from newspapers/reporters/fans wanting information? The one in which you said you couldn't possibly handle the entire batch? The one in which you said you were referring most of the enquiries to prominent local fans? You know, sort of the four color backlash?

Well, I didn't so much mind that. Really. After all, if you happen to think that Farley Marquand is the most prominent fan,in Maryland, well okay. That's fine by me.

But so many Eastern seaboard journaliers contacted poor old Farley that he just had to farm out some of the enquiries to lesser known prominent local fans. He sent me a postcard which read:

"Some bails rejected/Farley rejected reporters and fans want info. Give it to them or I'll get you in trouble with the Academy."

As soon as I received the postcard, I started thinking about what I would do when the colorote magazines, the newspapers, and the literary magazines approached me for pictorial discussions of the field. I practised displaying my fan-zine collection (with Alter-Ego and Slam-Bang prominently on view), and my comic collection (with All-Stars and Slam-Bang prominently on view), and my typewriter (with ribbon and Slam-Bang prominently on view). I practised pointing for the photographers who would want me to point to my collection (with a caption reading: "Here is Rick Weinblatt, prominent, well-known, local fan, pointing"). And I brushed up on my diction by reading aloud several scholarly works I have here on the comics media (such as the Journal of Educational Sociology, and Slam-Bang) so I could explain to the deluge of journaliers the extent and complexity of the field.

I waited and waited. Waited so long that I was given fifty-seven unexcused cuts in my classes in one week because I refused to leave the phone in my house unguarded.

I finally got a phone call. From the Dean of the college. I told him to get off the phone because I was expecting an important call. He told me this WAS an important call. I told him the facts of life: compared to comics, college is grade school stuff; I hung up.

I sat by that phone for days on end, refusing to eat, refusing to shave. Why, after one week I looked like a beatnik Mohatma Gandhi.

But It finally happened. My vigil was rewarded by the pleasant tinkle of the telephone. I jumped to my feet, and, picking up the phone, muttered through my beard, "Hullo!"

When the person on the other end said "Hullo!" I asked, "Are you looking for a story?", thinking he was looking for a story but wondering what good it would do for him to look for a story over a telephone.

"Is chis Rick Weinblatt?" he said, misspelling my name even in pronouncing it, which was quite a trick, actually.

"As a matter of fact, this is Rick Weingroff, but I'll get Weinblatt if you want," I said, being cute.

"Well, I want to speak to the comic fan," he said, obviously wanting to speak to me even though he thought he wanted to speak to Rick Weinblatt, who is even lesser know than I.

"Yes, that's me. Whom am I speaking to," I said, trying to impress him with my impeccable grammar. ((Aside: if you think I shouldn't end asentence with a preposition, check Grammar Without Tears.))

"This here's Harlo Forbisher, the publisher-editor-writer-newsboy for the Finksburg Daily Gazette. I read about this here fandomthing in Newsyweek and thot I'd contac' you," he said folksily, taking two sentences to answer my question.

"The Finksburg Gazette?" I asked wonderingly. I had been expecting Life, or the Baltimore Sunpapers to call me. I would even have settled for Playboy, having prepared a dissertation on Nudes in the Comics (a two line dissertation, by the way). But the Finksburg Gazette (I couldn't even spell it right!)? "Well, what can I do for you, Mr. Frobish," I said, giving him some of his own medicine.

"Well, sirr I've been sitting here all week, not three feet from the phone thinking about this y'here interview. I was trying to think these questions up carefull, eliminating the deadwood so there'd be plenty of room for your answers in the paper."

"What's the circulation," I asked, wondering about the circulation.

"We're the largest selling newspaper in Finksburg," he said, concealing the fact that the town is so small that he prints his newspaper on the backs of labels of empty medicine bottles. "Well, as I was saying, I have a few questions I'd like to ask you about."

He obviously had some questions he wanted to ask, so I said, "I'll be more than happy to answer them if I can," which I thought rather gracious of me considering the Alley Poll and all that.

"Well, first of all, it says here that the first issue of Action Comics sells for 100 smackeroos to comic book fanatics. Izzat troo?"

"Sort of. I haven't run into too many comic fanatics lately."

"Well, then, what's the value of the June, 1943 issue of Wombat and Womball Comics," he asked greedily. I, sensing the shallowness of his intent, hung up and swore on Shazam almighty that I'd shave and never cut a class again.

There's a lesson in this, Jer. If you have the time, could you figure it out for me?

Rick

P.S. NEXT MONTH: THE FANDOM YOU NEVER HEARD OF!

[illegible] by Ray[illegible]

Page one

[illegible] series of books ever to [illegible] little and after little color) [illegible] paper [illegible] A. [illegible] Million Publishing Company of [illegible] small in size measuring only 7" inches [illegible] books [illegible] cover [illegible] pages in the early issues to about [illegible] and a panel in black and [illegible] from the [illegible] pages on one page and a running text on the next page etc.

[illegible] all but covers Alex Raymond's [illegible] a few strips [illegible] and left [illegible] not covered in a B.B.

The following [illegible] a detailed check list of the 18 Flash Gordon's in a chapter for chapter format with a comment [illegible] title there and here.....

[illegible] copyrighted in 1934 and carried strips from [illegible] 1934. The number of this book was [illegible] Raymond's greatest work which was [illegible] that time.

[illegible] Planet Mongo....3 chapters.

Chapter (1). The [illegible] Planet. This tells how Flash Gordon, [illegible] of Yale and a world-renowned polo player [illegible] named Dale Arden sole survivors of a plane crash, meet the great scienist Dr. Hans Zarkov who was trying to save earth from the on rushing planet Mongo and how the 3 crash land on Mongo in the Dr.'s space ship.

Chapter (2). Stranger and Stranger.

[illegible] tes Flash and Dales first contact with a monster of Mongo. Their meeting with The Emperor Ming and how he had sentenced Flash to die at the hands of the Monkey Men. Ming also decided Dale would be his wife.

Chapter (3). The Hole of [illegible].

[illegible] Flash defeated the Monkey Men and escapes with the help of Mings daughter Princess Aura.

PLANET MONGO PAGE 305

Chapter (4). [illegible] battle.Princess Aura is sent to the country of ice and snow.Dale is a prisoner of King, and Flash has his first air battle on Mongo and crashes.

[illegible] Prince Thun.On the way,by tunnel,to save Dale they meet and slay a two-headed monster called Tsuk.

Chapter (6). [illegible] After [illegible] attacked by [illegible].

[illegible] an underground river being dragged toward the mouth of a giant stone monster.

[illegible] fall and then prisoners of the Shark Men.But Thun [illegible] escape.

[illegible] join them in the Lion Men's camp.before long Flash and Dale will be back on earth....So Flash thinks.

[illegible] Flash Gordon's adventures on Mongo.

[illegible] Raymond's art was slowly [illegible] develop[illegible] Flash [illegible] pages and the last pages are [illegible] out as Flash and Dale. This was copyrighted [illegible] and covered the story from April 3,1934 through Nov.18,1934. [illegible]

FLASH GORDON and the Monster's of Mongo 11 Chapters.

Chapter (1). [illegible] Constrictor Plant. Recap of the first SLB. [illegible] and Thun once more fall into the hands of [illegible] and a battle between the Shark Men and the [illegible] in which the reader learns that Aura is in love with Flash.Then the Lion Men try to capture Flash and Thun into a giant constrictor Plant and Flash follows and both are trapped [illegible]

Chapter (2) [illegible] Flash and Aura are rescued by Prince Barin who has Flash fight a poison knife battle with another man who turns out to be Dr. Lucien Barin who believes that Flash murdered his brother and tells them his plans to overthrow King. Aura is now his prisoner.

Monster's of Mongo con't.

Chapter (4). [illegible] Princess Aura escapes Barin's guards and warns her father, Ming, who sets a trap for Flash and his friends. Flash, Zarkov, [illegible] and Dale are to be executed.

[illegible] to say that Raymond's art was really coming [illegible] to the end of this book the art may be the best (not [illegible]) the hemispheres ever had up to this point.

Chapter (5). [illegible] Terrible Test. Execution postponed. Naked Flash [illegible] were placed on a narrow platform. With whips they were to topple each other into the water below. [illegible] A Octosak (like an Octopus) waited below and Flash killed it and then killed three Tigrons (fish tigers) to save Barin. Thun is thrown in the pit [illegible] three escape and Flash finds out Ming and Dale are being married.

Chapter (6). [illegible] Wolfrons. Flash stops the wedding but he [illegible] Dale, Thun and Barin, are sent to the land of the Hawkmen which they never reach due to a crash landing of their ship. Dale is taken captive by the [illegible] to attack the doomed ship. Aura, the Armored Wolfrons (wolves with armoured skin) kill the crew with ease and she stands alone fighting the Wolfrons.

Chapter (7). [illegible] Flash saves Dale then they along with [illegible] in horror as the Hawkmen swoop down and carry off Thun and Zarkov.

Chapter (8). The Hawkmen officers. Aura finds Flash, who refuses to [illegible]. She then helps the Hawkmen to capture Flash, Dale, Barin and some of the Dreefs. (they are now Flash's friends). Vultan, King of the Hawkmen, under Aura's command orders Flash to be Tortured.

Chapter (9). Torture and Treachery. Dale took the eye of Vultan and [illegible] to be one of his wives. Meanwhile Flash had escaped Aura and her torturers and climbs up the side of Vultan's palace unaware Vultan's jealous wives are pushing Dale out the window into his arms. Both plung downward to the streets far below.

Chapter (10). [illegible] Atom Furnaces. Saved by flying Hawkmen and brought [illegible] Vultan, Flash was sent to the Atom Furnaces where he finds Zarkov, Thun and Barin. The four make a daring escape.

Chapter (11). The Quaking City. Zarkov Saves Vultan's city and all are set free with Zarkov made Vultan's head Scientist.

the next few years.

bride.Flash enters the contest..with most of

tween four mountain peaks.

Chapter (3).The Battle Royal.The doomed men made up of Warriors of Mongo,Lionmen,Dragonmen, Monkeymen,Hawkmen,Flash and a masked Barin were divided into two groups and Flash's side won round one.No one knew the masked man was Barin.

Chapter (4).The Flaming Lances. [illegible] with flaming lances [illegible] Flash,Dari, and a few others left.All others were now dead.

Chapter (5).Recuperation.Flash was hurt in the lance fight and Barin vowed to kill Flash when he saw Aura showing her love for him.Flash's wounds were treated and he was reunited with Dale.

Chapter (6).The Dagger Dance.Dale, Zarkov, Aura and Vultan watched as all died but Flash and Barin and as Barin was ready to [illegible] Flash, King stopped the fight.

Chapter (7).The Sky Rope.Flash and Barin fight to a stand still. King declares both as winners and Barin is unmasked.

con't

DALE ARDEN from MONSTERS of MONGO

LiSTEN HERE! (#5)

by Paul Gambaccini

[illegible] that [illegible] and requiring that [illegible] action to a [illegible] [illegible] [illegible]

in collector's copies, not just reading copies!

Quite a change from the former landslides, no?

Actually, what I felt embarrassed about in receiving Mr. Macalli's letter and the three fans going pro [illegible] was that the three prior ones mentioned--[illegible], [illegible], and [illegible]--hadn't even read. Nick Jainroff and Glen [illegible] had the [illegible] contender for the "Not to be" many years--[illegible] the Holy. Realize that they realize these three are their worst, and haven't offered it for, say, TARZAN or OZ. STILL.

It will be interesting to see how the KRB, Inc. suit against Charlton turns out...bets, anyone?

Betcha KRB wins after issue #...oh, say 15!

Alpha PARTICLE

printed for K-Alpha by Johnny Chambers

I have to start off this thing with a comment on Jeremy Barry's bit in K-Alpha #7 (tho i realize it may be out of date by now) and say that on the subject of Gold Key s Tarzan comic i agree that it isn't up to par, but i disagre diversly on why . It is my opinion that Jesse Marsh is a capable artist, even if he does draw Tarzan like he would be more at home in Manhatten with a business suit on than a loin-cloth, but what gives the Charlton book such a magnanimous edge is the storying. How can these re-written and re-written literary abominations possible compete with the original? Even viewed alone the stories in GK s Tarzan are enough to turn milk sour . I have never had much sympathy for stories that are written on some popular character by any other author than the original whose only similarity is the crowd-drawing name.

To get off that subject and provide a little variety for the Alphans . would like to ask how many of you are still trying to buy old comics magazines? Not many, eh? This is an old ruse that people have been trying to beat to death since the start of commercial fandom, without much success i might add, but i think i'll give it one more whack for good measure. Consider this: a local fan and collector of old comics traded several of Strange Adventures two i think was all, actually, plus a Plastic Man, all complete and all in what i imagine could be called FINE condition (Very Good by K-a #7 standard) for a copy of what the other trader said was Mystic #1. Chuckling to himself, and believing he was ripping some poor fan of a valuable comic, he sent off the three comics (in a manila envelope first class with a card, card reinforced) off to this character and began his long viral for the real to arrive. Copy of the first issue of Mystic One can only imagine his horror as the unfamiliar things that must have involuntarily issued forth from his mouth when he opened the four-color reinforced manila envelope torn and found a copy of a little known comic published in the 1950's featuring (may the curse of Amon Ra fall upon it) police stories! Alien weird horror stories, but not the police stories! For a guy expecting the first issue of one of Marvel's early, valuable comics this was enough to loosen the hair follicles. Last is, the next time i saw him his mustache had fallen out.

Hastily we again switch the subject. Who does i remember Mickey Spillane, one time author of some of the most vicious tales? Not a one i note well, old blood and guts knows for his Mike Hammer exploits in a fashion, has come out with another hot one. He's Tiger Mann, counter-counter-counter-spy, or something like that. In the first book, just out in paperback form, he manages to get himself on the top-priority list of the Reds, the top-ten priority list of the British and the we-don't want-him-dead, just-scared list of the CIA. The CIA can't do much tho because he's as good as blackmailing them, and none of the others can catch him. It goes off like a mortar shell, but fun reading for real action. Steve Jercin insists that he makes James Bond look like the sissy he is. I could contest that, but i'll wait until i've finished the book.

BANG" and another subject change has taken place! Everyone, or at least most neo-fans i've heard begin their fannish careers like new senators they want to start off with a bang so they lear in onto a convenient pulpit and attack the CCA. This i don't mind as much as their statements that the CCA doesn't allow the really good heroes to come back. Well it just ain't so. Face it fellows, bloody comics just don't sell as well as they used to

and even if they did [illegible] who would [illegible] with the current trend as shown by [illegible] but I honestly hope that it won't last to the bare end that it did in the forties

Please pardon the space waster in the center of this page (as if you hadn't noticed) but I just felt like drawing something so viola!

Love, Bruce Rambeau

LIGHT-WATER

LIGHT WATER #1
Written for Capa- Alpha and a few others. The man behind the typer is Stephen Barr, Box 605, Keene,Texas 76255 USA. The title is thot up in despair, could say that it was inspired by Fred Patten's MILKY WAY, there may be a title change; this one doesn't suit me... The Barroom Press #6. Published by Coulson Publications(tho they don't know it yet). The first contrib of said person to this apa, too late for May mailing, so this may be the June issue--all up to the CM. Art given by Gary Hubbard(page 1)and Brad Pyles(page 4). Thanks.

I have no idea what I'm going to say, so this will be a rambling mess that comes off the top of my head at any given moment between now and the next few days. When I'm a member and more settled in the ruts I'll make a noise or something and try to get attention directed this way. Right now I plan to knock around a few things that disturb me and have high hopes that someone will answer.

Many of you will not know my name in this circle. I'm sure that Fred Patten recognizes me, as does Richie Benyo since I'm a member of some apas they are in. I'm new to comic fandom and have been trying to clear a path for me to trod and be known among a few fans. I'm a member of science fiction fandom and of Burroughs fandom, being better known in s-f fandom than any of the others. In s-f and ERB fandom you can find out the customs very easily by just dropping fans a note with your questions. Faster than you can turn around you have an answer from them, and if they're publishers, a copy of thier zine. I found comic fandom different, the people that know the answers have no time to answer, and all zines must be paid for, which hurts a non-working no-money fan more than anything. I did have some luck tho, I advertised thru THE COMIC READER for round-robin friends and did come up with five very fine fellows. They have taught me very much about comic fandom. However, the problem is that some new fans may not be as aspiring as I am about these matters and will simply dirft from one zine's mailing list to another because their is no place open to them to display their talents. Could some committee be set up of about three fans, experience in comic fandom. When a new comic fan comes in, they could write him a couple of letters, or have ditto sheets prepared mentioning outstanding items that fandom has, and with hopes that the fan will reply in some manner to this. I do hope that you will think this over and mention it in the next mailing.

I've harped enuf now on problems that have directely affected me and now I will try to comment on some others that I notice in this introductry mailing that Jerry sent me: the April '65 #7 one.

Jerry Bails: Even tho the contents listing is very nice, don't you think that you could manage to list the names of members in every mailing? Say run a "Roster" thru that would include such details as how much each member should send in for the next mailing, when his dues were up, and then devote the rest of the space to the listing of applicants, waiting listers, or official business of sorts. Since the membership does change it would be very good to have all of this information listed in each mailing. Also, I notice that you are the only official personnel of the apa, what would happen if you were to fall ill, or be incabable of putting out the next mailing? I suppose your wife could do it, but an Emergency Officer would be nice, in case something did happen. By-law #15 sort of bugs me, if there were three waiting listers, and the membership voted in the 3rd(last) man and the poor guy in the #1 spot had been waiting months to get in, and then the membership wouldn't let him, is thas they way the rule is menat? Please explain. I think you were completely right in ranting, interviews etc. A ghood thing for fandom in my opinion, at least we are getting some recoginition from it. I don't think the Academy should act as a claims court. If outside activities fail to do the job then there isn't much fandom's Ex.Board can do about it. If this happens very much in the near future, I think maybe the ACBFC should set up some sort of board to handle these affairs; let them know that the Academy is concerned..... The National Fantasy Fan Federation of s-f fandon supports its on zine, The National Fantasy Fan; but you are right in pointing out that some groups have their zines separate, and with all the free things that one gets from the Academy they should not make TCR a organizational zine. The grat failure of TCR is that its not interesting, I think that if it got another form of reproduction [illegible] it would help some. Ditto is alright, but nemio gives much better repro in the long run, and make for more fun. Of course, this would give Glen trouble, but with time he would overcome it and we would be that much better off. Reading your forum comments leads me to think that everyone wants an organized fandom...I don't think this will work and hope no ones every tries. Let 'em push onward with good things--as the Fanzine Library, Who'sWhos etc. These are much better than setting up different boards that get in one anothers ways. If everyone will slow down for a minute and think straight, they will see that they're tryin, to do to much in to short a time. I'm sure thatit'll get done, but what a mess when every ones is trying so hard.

Paul Koslander : I've been reading the old EC reprints, Tales From the Crypt, and to a lesser extent, Creepy. I must say that they are interesting and find your comments very interesting. I don't think that you can compare the old comics to Web because Web is for fools or craze-people, while comics of that age had some respect for the people they butchered.

Al Kuhfeld: In regard to your comments that it's [illegible] childish to read comic books, there has been an interesting discussion in s-f fandom about why fans are fans etc. Most fans think they are above average in intelligence than other folks because to get into fandom, useing pen and paper are necessary--showing brains. Writing is a form of fandom, and most people never learn to express themselves well in print. However, s-f fands do read books with social theories etc in them, while comicx fans read comic books.....

Fred Patten: Ah, the fine Official Editor of FAPA. I knew you were a comic fan but never expected to see you here. A real apan all the way! As usual your comments are very good, espeically in regard to the [illegible] fake Tarzan books published by Gold Key and written by Werper. I have them all, but God they're awful. Worst things that ever come out of a print office. The illo by Mr Zuber is nice, you're really getting on their, aren't you--Gold Key at that.

Rick Weingroff: Very interesting little letter there. There must be something respectable about comics...

I found your article, "The Alley" to be one of the best that I've run across all year in regard to them. Your write very nicely and I must say that this is the best article of ish 7 from all standpoints. Hope to see [illegible] more from you.

Jerem Barry: You pop up almost as many times as the McGeehans do..see you everywhere. U are right in saying that Ballantine should give credit to their artist,scripters, of the EC reprints; hope they do it in the future.

John & Tom McGeehan: Many thanks for the date this time around. If you really want to have the FG,PV,or BR listings published, let me know. I run Fantasy Neo in s-f fandom and the #2 ish will have some comic articles and it is really a border line case-split between fantasy and comics. I'll send you #2 when it is ready and will try to get an extra copy of #1 off to you as soon as possible to let you see it. And for allyou listening in, I don't know whether I'll run FN2 thru comic fandom or not. I'm think about sending it thru K-a tho, I'm still undecided tho.

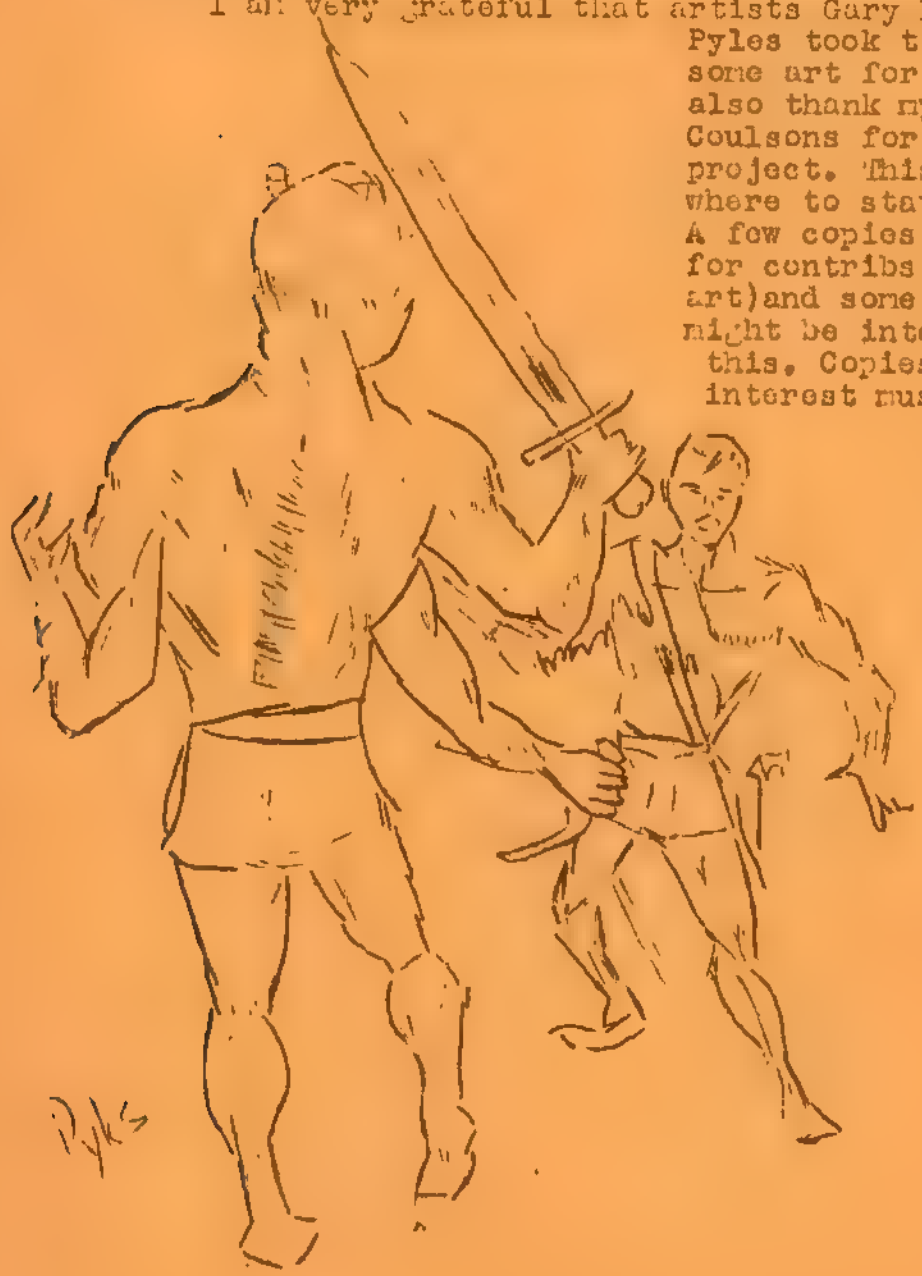
In general I noticed a lack of art in all of the inclusions except Joseph Wehrle's comic strip. I assume that the CM gave him credit for it, if not I could plea defense under the advertisemtn rule or something. If the CM allows this as four pages credit then every inclusion I will have a couple of illios to break the wordage up a bit.

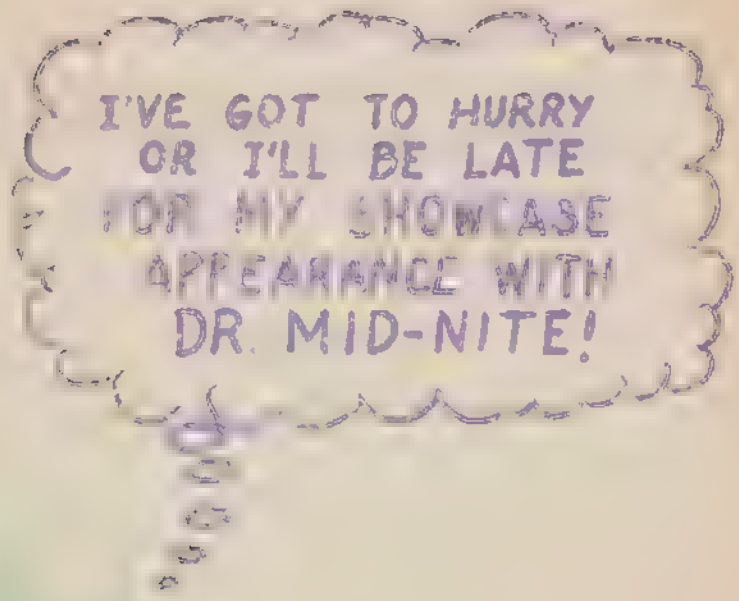
One little matter that I might mention is the fact of margins. You notice that my margins are a bit large, I hope you won't consider this against me for there is a reason. When I have enuf credit I will acquire back issues,I hope, and have the first year(12 ish)bound together as a volume and continue so until I or K-a dies. Some of us have narrow margins, and when I bind the mailings together, some of the wordage may not be accesible. Of course I can't do [illegible] anything about this, but you might think this over. Binding is the best way to keep the mailings together, and I hope you will help me with this. Thanks for all.

AND NOW WHAT CAN I TALK ABOUT....

For once I have drawn a blank as what to say. Looking over my desk I see three comics that for some reason haven't gone in to the files yet. They are Tarzan of the Apes No. 150, The Amazing Spider-Man #24, and The Fantastic Four #40. All are above average comics, my favorite being Tarzan but the "best" being Spiderman. I prefer Gold Key's non-blurb scend and those employed by Marvel about turn my stomach. But at least they don't have word ballons ad does DC... One other matter that I want to mention is: Have all the coupons been given a purpose yet? I have numbers 6,8,9, and 10 left, did I slip up somewhere and they are to be used? Help.

I am very grateful that artists Gary Hubbard and Brad Pyles took time out to provide some art for this issue. I might also thank my publisher, the Coulsons for their help in this project. This is as good as any where to state this zines policy. A few copies will be sent out for contribs(such as this ishs art)and some out to friends that might be interested in receiving this. Copies are free, but interest must be shown. Whyle I'm filling up space I might mention that the publisher of this ish xx also publishes the fine s-f zine YANDRO which has been a contender for the Hugo (equals Alley except much better)and is truly a fine zine. If interested I'll send you hx the info on it. I will take these last few lines to say "ten-four" for this mailing. I expect to be back soon with more pages if nothing prevents it. More comments next time and may-be an article.





BARNABU
BAILY

THE MIGHTY AVENGERS!

WANDERING MINER

DERRILL ROTHERMICH

Two months ago (three months by the time this gets into print) Stan Lee made a rather complete change of membership in the Avengers. Yet for some reason I can't explain there has been very little comment from fandom. According to the last couple of Alley Polls they were one of the best liked groups in comics today but it seems that the change went virtually unnoticed or at least without comment. I don't know about the rest of you but the 12 issues of the Avengers as we came to know them will always remain my favorite of the newer comics in my collection. The stories and the art weren't always really good yet they always had somewhatof a magnetic appeal. Stan avoided overcrowding the group like the JLA and developed the plots as he did in his other mags by allowing for plenty of action. However, he still found room for character development to a much greater degree than ever presented in the JLA. Schwartz has even reduced the numbers of characters in each issue of JLA to five in order to gain a more orderly story such as those in the Avengers. Now if he could just manage to work more characterization into the plots but I doubt if this will happen namely because the heroes aren't even developed in their own books. However, this is a little off the subject but a comparison of the Avengers and the JLA is an interesting one.

But why did Stan see fit to change the line up. That is really hard to say and I doubt if we will ever really know for sure. There are three possible reasons--all of which are probably inter-related rather than any one being dominant.

1) Giant-Man has proven unpopular and will be dropped from their line. Their has been little doubt that he has always been the weakest hero of their characters. Stan may have decided to completely revamp the Avengers rather than dropping just one character. However, it can be argued that this probably didn't happen as such because Stan had dropped the Hulk earlier without such a complete change. But there are many points to support this suggestion. The comic was new and still being formulated through the first couple of issues and as such changes could naturally be expected. Stan just had a tentative lineup and still wasn't exactly sure if this was the one he wanted. He decided not and dropped the Hulk. At this early date the Hulk had not become an integral part of the Avengers and could be dropped without creating an obvious void. By the tenth issue, the lineup had become set and the characters molded into a fighting team. Iron-Man, Giant-Man, Thor, and Captain America had become synonymous with the name Avengers. At this point, to drop one of the major characters would have created a paradox for the reader. The Mighty Avengers would no longer have recalled the same line-up. Even though Giant-Man may not have been popular in his own right, the fact still remains that he was an integral part of the Avengers. The Avengers just wouldn't be the same without him just as it wouldn't have been the same without Thor. This is so much more evident in a smaller, more stable group such as the Avengers than in a larger, ever shifting group such as the Justice League. Since the fighting membership varies from issue to issue in the JLA, the reader doesn't miss any of the members because the membership is never static long enough for him to establish a set idea of the group. As a matter of fact, Aquaman, Green Arrow, and J'onn J'onzz have all but been dropped. All three are the JLA's poorer characters can be successfully dropped without much notice because of the size of the group. Since the Mighty Avengers would no longer be the same why just drop one character.

2) Hawkeye, Quicksilver, and the Scarlet Witch have become extremely popular with the majority of the Marvel readers. Anyone who has followed the X-Men were well aware that Stan was going to change Quicksilver and the Scarlet

Witch from villian to hero stature. However, the change of Hawkeye came as more of a surprise to me though it was not completely unexpected. Hawkeye had made very few appearances in Iron-Man which is confusing if he is a popular as Stan would indicate. It seems natural that he would have made more use of him as a villian before changing him. Well, Stan was then faced with a not unique problem. He had three extremely popular character and no place to put them. This is no problem for DC--they just flood the market with a couple of more books. However, Stan seems almost reluctant to add more books to his chain. There was no place for Hawkeye in Iron-Man and X-Men already had plenty of members and two more would serve only to confuse the situation. This left only one place for them if he was to use their wide popularity--Avengers. Thus the decision was made and evidently it is quite popular despite my rather lengthy criticism of the move in my last letter to Stan. (Sometimes I wonder just what Stan does think about those novellettes I send him every other month.) As you know by now, I don't favor the change at all. Only one of the three are ready for a starring role--Quicksilver. Stan has handled this reincarnation of the Whizzer perfectly. The costume is one of the most original and eye-catching in comics and the white hair goes perfectly with the uniform and serves to set him apart from the others in the story. This is the only change I am willing to accept. As a matter of fact, I wished Stan had just dropped Giant-Man and added Quicksilver in his place. Though I would have opposed this change also, it wouldn't have been as bad as the change they have made now. Scarlet Witch has always been a rather poor character. Her powers were supposed to border on those of Dr. Strange but have always seemed poor to me. Maybe this is because Stan never made adequate use of her in the X-Men tales. Hawkeye is a little different. Although his arrows are too much like Green Arrow's, I have always kind of like him. However, I just can't see him as a hero in a starring role. He was great as a villian for Iron-Man and I wish he had been kept that way.

3) Stan's seemingly insatiable desire for change in all his books. For some reason he is always experimenting--sometimes for the best but usually not. For one thing, you never know what Stan is going to do next and that's the way he wants it.

You may disagree with one or all of these ideas but I believe all played a certain part in the change. It is impossible to single out any one because all played a part--either major or minor. I don't like the change but I hope Stan can make me change my mind. However, he is going to have to do much better than he has so far. It seems that Stan is going to make up for the loss of raw strength by becoming increasingly dependent on the Scarlet Witch's hex power. This will cause the Avengers to become increasingly worse in the future. As Glen has already stated, the only thing that will save the Avengers is if they become the equivalent of the All-Winners Squad. There is no real problem in doing this. The Torch had his own strip while still a member of the Fantastic Four and could easily join the Avengers also now that his strip is cancelled. However, I wouldn't like to have Miss America back. I would rather the Avengers just revert to four members--Captain America, Quicksilver, Human Torch, and Sub-Mariner. How about it, Mr. Lee???

While I am on the subject of the Sub-Mariner, I trust that all of you have read the first story of his new strip. It is a 100% improvement in Tales to Astonish. Can you just imagine what Strange Tales would be like if it included both the Sub-Mariner and Dr. Strange. It would by far be the best comic published besides being the first since Captain Marvel that deserved to sell over a 1,000,000. However, this is not likely to happen because Stan wants to divide his two great attractions into two books to increase the sales of each. I can't comment on the new Sgt. Fury strip but I see little future for it. Maybe I am wrong but I just don't particularly care for Fury.

I must say that I was quite overjoyed to see the strip. I had been waiting a long time for it and wasn't in the least disappointed. What surprised me the most was the artwork. I had assumed that Larry Ivie would be doing it. The artwork so impressed me as I thumbed through it that I bought 20 extra copies and I am not in the habit of doing this. When I went to pay for them, I thought the man at the counter would faint. He had gotten used to the fact that a 20 year-old-college student was still buying comics but this was to much for him. (Say, Rick. We should forman Association For Persecuted Comic-Reading College Students.)

Anyway, back to the subject. Can anyone supply me with some information on Adam Austin. I must confess ignorance of him. Either I haven't seen any of his work before or I am just not recognizing it. It is obvious that he needs a little more work to become thoroughly familiar with his subject but he did a beautiful job on this first issue. The undersea background allowed for more use of the dark blue background which I have alway s preferred to the red and yellow backgrounds that abound in most other comics--especially most Marvels. It is easy for such a large amount of blue to become tiring but the shades were skillfully varied to give a perfect result. For once, Vince didn't have to take it on himself to add detail to the art with his own inks. At times Austin's shading tended to be rough but this will be smoothed out in the near future. Sub-Mariner generally lacks the appearance of overwhelming strength that Jack Kirby always gave him but has gained an imposing sense of nobility. In several scenes, Austin managed to incorporate this sense of nobility and a hidden love for Lady Dorma in one expression. The prime example of this is panel 1 page 6. Another thing that I liked but I doubt if many paid to much attention to is the yellow and blue uniforms of the palace guards. In many ways it reminded me of the early Whizzer costume. It is easy to overlook this little point but this attractive color combination adds much to the strip. Stan's spin off on the Quest for the Holy Grail has many possibilities which I hope he makes full use of in future issues. While the Enchanted Trident was introduced rather suddenly, Stan had been leading up to the rebellion by Krang for sometime and this provided a perfect way to connect his previous adventures in other Marvel mags to his new strip. I say congratulations to Stan and Adam for producing another Marvel masterpiece which will be remembered for years. I just hope that future issues can be as good as this initial effort.

It seems to me that Marvel is missing a sure thing by not letting Walley wood do the art for X-Men in addition to his great work on Daredevil. I would like to see this but I don't know if this would be possible because of all the work he is doing for other companies. Has it occurred to any of you that Steve Ditko may have given up drawing the Hulk to have the time to do art for new Captain Atom stories after the reprints are finished? He definitely wasn't overworked by having to do the Hulk strip and I have never believed that this was the reason he quit. I just hope my suspicion is correct. If Charlton can just come up with some good scripts for him, Captain Atom could then become their greatest book. Captain Atom has always had the potential and the art. Who knows? Charlton may have a hit yet.

I have just received The Comic Reader and was saddened to read that Glen would no longer publish the CR after #41. Despite the criticism he has received from some of the members of fandom, I think he has done an exceptional job on a publication which few would even be willing to tackle. I doubt if very many of us could have done anywhere near as good. Fandom should extend its appreciation to him for a job well done. It seems that those who really enjoy something tend to take it for granted and the ctitics become more vocal. I guess I am as much at fault in this as anyone else. My personal thanks to you, Glen, for the great job you have done.

It seems that Superman is vulnerable to something besides kryptonite, or so states Bud Collyer. That was an interesting show but how many of you got to see it. I almost missed it myself. I wish there was a way we could be sure of the exact dates of these special shows. It would save a lot of futile waiting and watching.

Seems I created more furor than Danny Cassidy's letter did. Well, I want to let you know that it was purely unintentional and was a product of not taking the time and space to fully explain my feelings. I assure you that it won't happen again, Jerry. I would just have to re-explain it again somewhere else. I will agree with parts of your comments and still have to disagree with others.

I fully agree with you that Danny has put himself in an awkward situation by his haste to attack the Academy. The whole situation serves to show only his lack of rational judgement. However, Howard answered the letter in a refreshingly mature manner. I have done several hundred dollars worth of business with him myself and am willing to testify as to his honesty. I have little respect for hasty accusations. The fact still remains that Danny did loose a lot of money. No one--especially an impulsive person--would continue such a fued unless he actually believed he had been wrong. However, this was mainly Danny's fault, NOT Howard's. I am inclined to believe both of them. Our post office is becoming notorious for its actions. For this reason, I very seldom send cash through the mail, especially if it is over $5.00. I know that I send you cash occasionally but this is an exception. Danny made a grave mistake by not sending a check or a money order to Howard. To many others in fandom make this mistake and they are just asking for something to happen. The cost of a check or money order is so little for the insurance you receive. I really can't understand how anyone could rationalize sending $15 cash through the mail. I have little sympathy for Danny on that account.

However, the matter of the two comics Danny said he sent but Howard said he didn't receive is puzzling. Such an accomplishment would be difficult for even our great post office. I still contend that the investigation by a member of the Board could be carried out. I didn't mean to imply that the Board should have dictatorial powers along this line. But I still do maintain that the following steps could be followed. You have suggested some of these and I agree wholeheartedly.

1) Encourage the persons involved to try to work out a solution themselves. This would happen in the majority of the cases if not all if the ones involved use mature judgement. I like to think that those in fandom would use good judgement in such affairs but it seems that Danny has proved me wrong. I to feel that this case could best be worked out between just Danny and Howard.

2) With permission of all involved, a Board member could obtain photostats of all letters exchanged, cancelled checks, and statements from each person involved and then write up a report for the Excutive Secretary. If either refused to agree to such proceedings, the Academy would no longer be involved.

3) When either party refused to co-operate, the Board could only suggest to the opposite party that he seek action from the postal authorities or the Better Business Bureau as you suggested.

4) If action by these authorities do show fraud then fandom should be notified so such actions will not be repeated.

5) When both parties agree to step 2, there is little likely hood that direct fraud is involved. Both should be referred to the post office to determine what actually happened.

6) If absolute proof of fraud is uncovered by the BBB or the post office fandom should be notified to prevent a reaccurence of this.

For very obvious reasons by far the greatest majority would never get beyond 1 and this is as it should be. I don't think that the Academy should get involved in every small dispute. However, when the amount involved is of a substantially high figure, I still feel that the Academy should follow something similiar to the steps I listed above. Under these conditions I doubt if these steps will ever be made. When dealers and buyers make deals of sufficient value to possible warrant Academy action, they most likely take sufficient protective measures themselves. As you will notice such actions as I proposed don't cause or require the Academy to act as judge or jury but in the role of peacemaker and reporter to fandom. When the postal department gains absolute proof of fraud, it is necessary for the Academy to warn fandom of this so as to prevent anyone else from being victimized. But if such proof doesn't exist, the Academy should by all means remain silent. There most likely will never be a time when the Academy would have to warn fandom of fraud but it must be willing to do so if it is ever necessary.

I hope that this clears up some of the misunderstanding caused by my last contribution, Jerry. We probably still disagree on certain points but we are a lot closer in belief than was evident before.

As for fanzines refraining from publishing such complaints, this is a rather sticky problem for which I can see no solution. If anyone else has some suggestions along this line I would like to hear them. Agreed that such complaints can border on libelous but anyone reading such complaints should realize that there is two sides to each story and not jump to any conclusion. However, there is another point to consider. I don't know about the rest of you but in the past I have had rather unpleasant dealings with a couple of persons in fandom. It never amounted to more than a dollar or so and I was willing to forget it if my repeated letters didn't get any results. However, if this happened many times a person could reap a small fortune without to much trouble. In such cases, a published notice of the difficulty might bring forth statements from others who have had small troubles with the person in question and serve as a warning to anyone else who does business with said person. If the situation is ever rectified, such a notification can also be published. In the case of Howard and Danny, no one else has come forward with a statement that he has also had similiar problems so such a protest can be ignored as most likely Danny's own fault. Notice--I am not making any proposal either way. I am just throwing some ideas into the pot and would like to see what others have to say.

Another thing, Jerry. I don't believe that I disputed the accuracy of the poll as it was conducted. Being a physics major here, I thoroughly understand the reference you made. One doesn't even have to see any of the ballots to pick the winners in quite a few of the positions. Just by following the reactions of fandom in letters and zines, I came pretty close to predicting the final results myself. What I was after, was a more representative, LARGER base for the awards. As you yourself mentioned, this would add more emphasis to the results of the poll for the pro since it would reflect the viewpoint of many fans rather than just a small group. I realize this would be an extra burden on the Talley Masters but this could be relieved by having more persons actively engaged in counting the ballots. Roy's suggestion that the awards be distributed with both the CR and AE has merit. I would rather have them distributed this way unless the number of persons receiving The Comic Reader would greatly increase this year. This I would love to see happen. I really can't understand why more fans don't subscribe to it. The Comic Reader still remains one of the most important zines in fandom and is a real bargain at its price. I am for The Comic Reader all the way and would like to see its circulation increase and the Alley Awards and Poll continue to be presented there. I would suggest that other zines give free advertising space to the CR since it IS an Academy project but I realize that this would displease many others

who couldn't care less about the CR and would demand the same space for their zines. So what is the solution? I really don't know for sure. If any of you do I am sure Glen would welcome you with open arms. I say distribute the polls in a way that they can reach the largest audience--preferrablely with both the Comic Reader and Alter-Ego.

Seems that K-a is really developing fast. The last two issues have been about 90 pages each and the next one should run over a hundred. When the membership reaches full quota, it probably won't be unusual for an issue to run over 150 pages. This would increase the mailing costs but I will be looking forward to the time when such a giant issue does begin arriving. As of now it takes me many hours to read K-a because I read every word from cover to cover as soon as I get it. Fandom has needed K-a for a long time. I want to thank you, Jerry, for all the time you spend on K-a and all the other contributors for all the enjoyment I receive from reading their columns. As for an annual to be sold this summer, I am all for it. This would give fandom in general a chance to catch up to what has been discussed in K-a so far and to have easy access to such helpful data as the House Of Info checklists and Howard's very helpful Fawcett checklists.

I was unable to contribute to K-a #7 for a variaty of reasons so I am including my comments on that issue with this article.

HOWARD KELTNER: I have always enjoyed your artwork and would like to see more. For some reason or other, you don't even do work for Star-Studded Comics anymore. How about it? Let's have more of your work in both SSC and K-a. The Black Hood cover was something I had been waiting for for some time. Why not do a cover devoted solely to Mr. Justice sometime in the near future. Your Fawcett checklists have been of enormous value to me as to many others I would imagine. Do you intend to publish these as an index in the near future? You asked which comics group we want next--well, how about publishing a checklist of the Timely group next. This is the information I have always wanted the most but it seems that such information is hard to come by.

TOM AND JOHN McGEEHAN: I want to thank you for your continually interesting House Of Info. How you ever find time to compile all that information I will never be able to figure. Even though I don't collect monster mags I found your checklist enjoyable neverthe less. Maybe I am missing out on a great thing but I just don't have access to any of them. As a matter of fact, I have never been able to get hold of any copies of Creepy. Can any of you out there help me obtain some of the back issues of this book? I would be willing to pay a fair price but not a fortune. I found your article about the strips in the Los Angeles papers interesting. You think you have problems. Well, I am as avid a fan of strips as anybody but the papers in St. Louis carry very few of the strips I am interested in. The St. Louis Post-Dispatch carries Phantom dailies and Sundays. However the Sunday strips are always published with the top row of frames left out. If this was the only problem I would be overjoyed. The Post didn't start printing him until the first 1963 but couldn't decide whether to keep him or not so they dropped the strip halfway through the story. Well, they finally decided to publish the strip and returned him about halfway through the next tales. Talk about confusion. I am stuck with half of two Sunday stories and a third of a daily story and can't get hold of the ones I am missing. Since that time, the strip has been varried in the Sunday section from 1/3 to tabloid to complete which serves to only further confuse the situation. The Post also carries Rip Kirby, Prince Valiant, and Buz Sawyer--all of which I collect or trade. The St. Louis Globe-Democrat carries such strips as Terry and The Pirates, Dan Flagg, and On Stage. Outside of these few strips there is little of interest to the collector in the St. Louis papers which really bothers me. I have to trade with Biljo to get such strips as Mandrake and Flash Gordon. I would appreciate it if anyone who could furnish

me with the following strips would contact me so we could arrange something: Buck Rogers, The Saint, Tarzan, and Superman. Thanks for another list of fanzines. I don't buy many but always refer to your lists to find out which are the best. I don't know if your lengthy defense of Ed April's price was necessary but I was glad to see it anyway. Only the true collectors are going to be willing to put out $5 for it in the first place and they most surely realize that GCNCS is well worth every penny of it. Another choice in addition to those you mentioned would be the Batman strips which I know for a fact Biljo has offered to lend to Ed. Bill has also offered his complete collection of Flash Gordon strips. As of now, Ed hasn't answered Biljo's offers so I don't know what he will decide to have in any issues beyond #3. Whatever it is, I will be anxiously awaiting it.

ROY THOMAS: Boy, when you told me about your troubles with Fawcett you were guilty of gross understatement. That law suit really had them scared, didn't it. However, I really can't understand their uncompromising attitude. The fact that they insinuate that you were making use of Captain Marvel to make a profit. Well, I guess it wouldn't do any good to complain as you have found out by now. It is unfair to fandom but that's the way things go. Of course, I would be willing to get this run off for K-a. There wouldn't be any problems from this end if you can cope with Fawcett. (I talked with Roy shortly last night about this it most probably can be accomplished. So, how about it?) Your suggestion of "volunteering" fandom to seek out any such smut is a highly constructive idea Roy. For that very reason you don't really expect the code to do so. It would kill them to do anything constructive.

JOHN AND JAN RYAN: Say, I am always glad to see your column but there is one thing wrong--it doesn't come out often enough. I never told you but I enjoyed every word of the first issue of DOWN UNDER even though I got it about a month after everybody else did. As a matter of fact, I had actually forgotten that I had ordered it until it showed up in the mail. Everyone was talking about how good it was and I almost sent you the money for another copy but my original copy arrived before I got around to it. Your lead story makes me really regret that I have never gotten any copies of the Australian heroes. Any idea when the next issue will be out. If you have read my contribution this time around I think you see that I don't want the Academy to have dictatorial powers in disputes arising in fandom. If you still don't agree with what I have to say this time around, that is your privilege. I quite often wind up supproting some belief and have everyone else against me. I get used to it. However, unlike Danny I carefully weigh all my stands and statements and though most others may disagree I honestly feel that they are for the best. What a dull world it would be without such differences of opinion. I was glad to read that someone else besides me sees some advantage to allowing such complaints to be printed in The Comic Reader. Sometimes it is the only way as I have pointed out earlier. I didn't mention this before but when I had trouble with one fan I used this threat to gain a settlement. I would be very reluctant to use such an announcement as Danny did but it is nice to have such a means available. I think that the general absence of complaints shows that fandom isn't inclined to abuse such actions.

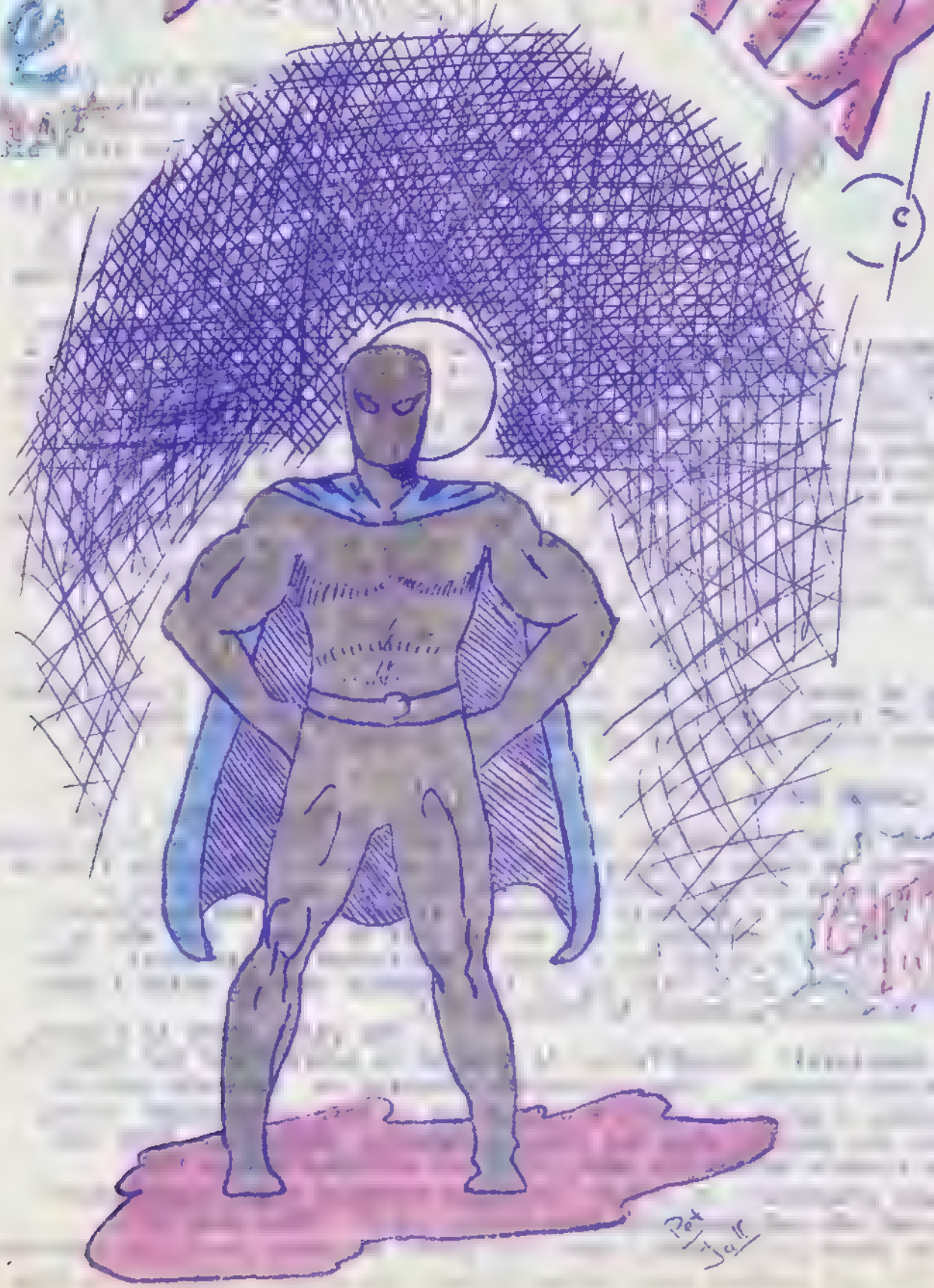
HOWARD KELTNER: Still with me? Sorry about this division of comment but I am just getting around to commenting on articles in K-a #8 as you notice. So, you think $15 is a little steep for artwork from the 40's. Then how about the $25 dollars Charlton is asking for current art. Boy, I really don't see where they get the nerve. I, too, would like to see a revival of ALL STAR with members of the JSA and Anderson art but you must be kidding when you say that the modern version of the JSA shouldn't include those heroes for which there is a modern version. I would rather see the JLA discontinued and completely replaced by the JSA. I have always considered the JLA a farce and my

opinion is not likely to change. What I would like to see is a revival of the JSA and to include such characters as Superman, Batman, the old Flash, the old Atom, the old Hawkman, and Dr. Fate. As you notice, this line-up includes three characters of which there is a modern counterpart. Despite the slight confusion that might exist (it doesn't seem to have affected the stories so far), this has always been the best possible line-up for the JSA and I am sure that the return of such a group would be a complete success. Even though Superman and Batman really appeared in only one issue, I have always thought that the best possible line-up would have to include them. I would have included the Spectre in the list but there appears to be no chance of his revival. What I would really like to see is a 20 cent comic for the JSA so Schwartz and Fox could return to the longer stories that are so necessary for proper development of such stories. If this isn't done I would like to see Showcase adopt the shifting format that you suggested.

FRED PATTEN: I tell you what, Fred, next time I go up to visit Biljo I will take a picture of his little "concrete blokchouse" and send it to you. In case you are wondering, the article I reprinted was exactly as it appeared in the paper, letter for letter. That is the way it appeared but in actuality it is a concrete-block house. However, you may have hit the nail on the head. While I was doing some research with his collection of All-Winners the last time I was there, a bomb scare was announced over the radio and he immediately ran for his blockhouse and locked to door. Hee, Hee!! I bet he still hasn't figured out what happened to his copies of the All-Winners Squad.

ZOMA COMIX

UNAPPROVED BY THE CRUDDY COMICS AUTHORITY



The Rambling Roamer

COMMENTING ON THE PAST [issue]

Well, it looks like the last ish did a bit less than expected. I was hoping it would be in ish 7 as evidenced by the numbering, &c, but it seems there is an interesting story behind that mix-up.

I went to the printer's in middle March an' he said he couldn't take me unless I wanted to pay overtime since he had a lot of work to do. So I left the stencils and instructions and also posted a letter to Jerry telling him that it would be a bit late. He said he would hold the mailing and I didn't even get the bloody thing mailed out till the ninth, the tenth being the deadline. I'm under the impression I didn't slip under the wire. Now with ditto it should be there on time at least that is the goal we have set. All I need do is mail the masters to Richie if I can't make it personally and he runs them off at the college and mails them. With stencils I have to go to Bloomsbury or the printer charges a stiff price for paper. So I save by taking the paper, &c, my self.

COMMENTING ON THE PAST

A correy of mine sent me six old comix a few of which were first issues and most of them I had never heard of before. I'll review them at random and finish this page off with one of them. The first is:

Strange Worlds No. 5 ((I.W.Enterprises))

There is no date that I can locate but it is both before the code and 12¢ comix. The cover depicts a man trying to dodge a triple suction tipped device projecting from an apparantly rapid moving airship of some sort. A ray is melting a building spire and a monorail numbered 7 is moving in the background. A girl in red is standing a bit to the left of a man. The man is wearing a yellow cape and has a green 5 emblazoned on his chest. The cover has nothing to do with any of the interior stories which I have noticed is sometimes common to these oldies.

The first story is titled, "Radium Monsters!" Georg Farron is engaged to Laura Blair and they are the hero and heroine. Some scientists discover an asteroid made of pure radite, a grain of which equals a ton or more of uranium! Georg and Laura are necking when the city is suddenly bombarded. They see that the rascals behind the bomb riding are circular beings with appendages projecting at proper locations throwing "tiny hand-bombs". They glowed with radioactivity (the little guys). Then they were seized by green guys looking more like green men with partially deteriorated heads. The eye sockets were barren of eyes, the cheeks sunken, the lips

(to page 8)

Pete Jackson's

Hi! 'Tis I once again commenting on the comix that came out this month but only the ones I have. A little super-hero once told me it isn't ethical to review comix I don't read!

Well, Charlton Comix did something strange and came out with a good super-hero even tho it is a reprint. It is, of course, Captain Atom and the artwork is by good old Steve Ditko. I know that I read one of the stories before (the last one) and the second one seems vaguely familiar but whether I read it before or not is hidden by the mists of my foggy memory. The first one, the origin story, I know I didn't read before and it is pretty good, too. As for artwork, like I always considered Ditko to be one of the better illustrators and now that he is on the Marvel staff, I like him best next to Wally Wood. The story is of Captain Adam, a missle specialist who knew more about missiles than any living man. He was accidently shot into space in a rocket bearing an atomic warhead. Naturally, when the warhead exploded he was supposed to be (and expected to be dead) but if he would have been the story would have been pointless. But, he showed up shortly after as Captain Atom and was given a protective costume to confine the dangerous radioactivity contained within his body. Then he goes out and saves the world from an impending danger. In the second story he saves Planet X, a man made satellite from being blown to smithereens by enemy missles fired from Russia. If he wouldn't have been able to avert the danger, what would the government have done with a pile of smithereens? In the last story he saves a Russian Cosmonaut from death!

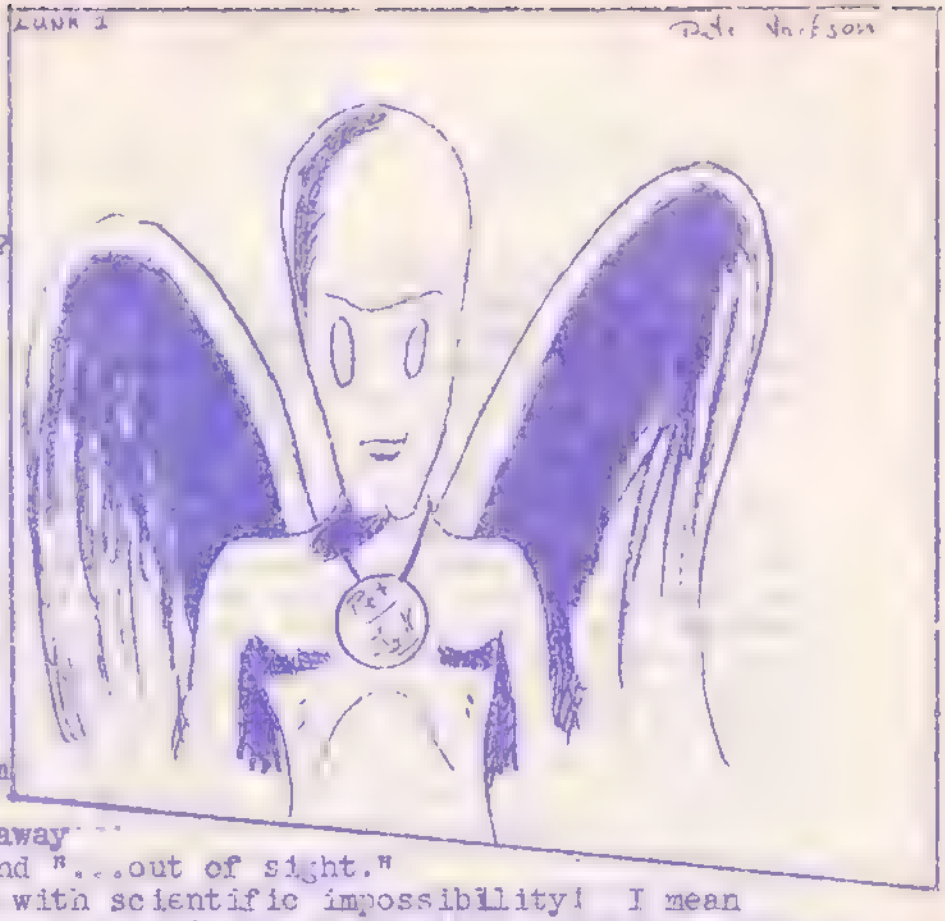
The second and last Charlton bought this time around is Tarzan. It seems there is quite a bit of controversy over this comic being that it is unauthorized by ERB, Inc., but considerably better than the Dell Tarz I used to remember but no longer read. And the art is much better than the tremendously poor job done by Jesse Marsh if indeed he is still working for them. Maybe they don't care but in my mind the artwork sells the comic.

This is quite good compared to the Dell Tarz and the artwork helps quite a bit. The first story is a nightmare of Tarzan and is well rendered. The second story tells of Tarzan's search for God, and the conclusion as to who God is.

Now we switch to Gold Key and Doctor Solar. A friend of mine kept telling me that Doc Solar was undeniably the best comic published and the artwork was better than anything around and so one day I found myself with an extra 12¢ and the desire to read a different comic so I purchased one and do you know what? He was wrong! It is the story of a man, Nuro, who buys up the biggest portion of silver and then smelts it down and pours it into molds making six luxury yachts which then provide the means of secretly smuggling the silver out of the country. Doc Solar splits into 6 Solars and [illegible] each of the yachts and finally rescues the silver. Come to not one of the comix I would nominate for the Alley.

[illegible]

wreck and spins it at such tremendous speed that a "miniature hurricane is created." Now I ask you, if the plane is facing you and the propellow is spun, is it going to push you bac? I don't see how, If it did it would propel the plane in a reverse direction instead of the normal forward. Anyway Kull the Killer is back and he is forced, along with his men, to help Terra of Jerz to get atomic batteries for her undergound dwelling. Kull sees Sam and drops a battery on him not hurting him but bursting it open and releasing its deadly rays. Now, get this, Samson puts a rope about the battery from a bent tree; bent to form a catapult. When he leaps away it shoots over the jungle and "...out of sight."



Doesn't this comic just reek with scientific impossibility! I mean when they exaggerate, they go all out! He is finally captured, escapes, wrecks havoc in Terra's shelter, saves Terra from the released, rampaging creatures from her zoo, and leaves her broken hearted.

I finally got up enough nerve to plop down 12¢ for a copy of Detective Comix to see if it was improved any. I recognized the art immediately as being that of the guy who does Flash. The story isn't so great and Batmen ends up by proving how strong he is and just how much he can endure and puffs and grunts and groans a bit to make it look tougher than it is and I guess Gotham City can be glad that the bomb wouldn't have gone off if it hit the Earth cuz they would have been long gone by now. Reviewed that in 3 sentences!!!

The Elongated Man solves a crime and it all tells me that that was the last Detective Comic I buy for some time. Was that just a particularly bad issue?

Well, it seems to me that Jerry said quite a bit about the Doom Patrol in one of the earlier issues. I looked it up, in 2, page 3, paragraph 3. Hey man, I just read what you have to say and I think I shall proceed to comment on it briefly at length. "THE DOOM PATROL is the best magazine in its class." you say and I just wonder what class you mean. Are you classifying it as a group, a quartet, or just what? Since you mention JLA in the next sentence I figure you mean group. I even bought an issue especially so I could review it and mainly to see if it had improved over the first ish I bought acouple of months ago. I'm afraid I can't share your enthusiasm over it. Did you get ish 95, Turnabout Heroes? How do you like the clown on the cover. A bit purtid maybe? And the bit about switching powers is a rather old, well worn plot which has been used enough times and will probably continue to be used till it becomes trite. One thing I will say, it is better, by far, than the JSA. My God, but the art in JSA is bad! I saw one that looked readable not long ago and purchased it only to find out

that the artwork on the Inferior was so bad that it spoiled any of the good points there might have been. I wonder if a new writer could improve it. I've got to admit that it is one of the better things from DC (Doom Patrol) but it doesn't seem to be able to match any of this month's Marvels. Even the F4 was good this time around which is really surprising. Why it's lots better than the thing I just reviewed (DC). I wonder what National would do if Detective Comix folded, it being the namesake of the "DC". I think Robotman looks a bit out of style in this age. That kind of robot went out a long time ago and Iron Man is a more modern looking type even though he is mostly man. I don't think it is worthy of the Alley myself.

Next, I have on hand the latest ish of the Metal Men and although the tale is rather poor there is a classic line on the cover that bears repeating:

THE FIERY TALE THAT MELTED THE ALPHABET!

You were saying that the Doom Patrol had well developed personalities but I think those of the metal men are better when you (or I) get right down to it. But, when you get right down to it I doubt if I will be buying too manyof either comic. But of the two I prefer the latter a bit better.

The Challengers of the unknown #43. Any of your remember the old days of the Challengers when they were more readable? They got new costumes but I doubt if that alone will help improve them.

I notice that the DC chain is starting to change costumes in the heroes slightly. I wonder how long it will take them to get rid of that thing Superman wears. Migod, he's been wearing that thing longer than I am old and with Marvel they change costume designs between birthdays!

Doctor Fate and Hourman is still going strong with great art and a pretty good story. I don't know how they are going to operate if and when they get their own comic. I think they should have brought back one at a time instead of in pairs. I like the idea of having a written story giving the origin of the villain.

The Atom also has above par artwork. Seems to me I remember seeing something about Zatanna mentioned in one of the issues of K-a and am sorry to have missed the first adventure. She is indeed a fascinating girl. There is something about her face that has been plaguing me but the rest of her body is okay by me. In case you haven't figured out her magical incantations it is quite simple as I have employed this same trick myself at times in the past. For example, she says, "Koob Reep-a!" and a book appears. "Koob Reip-a" is nothing more that "Book Appear" in reverse. And all of the incantations throughout the comic follow the same trick. The little dragon looked a bit like that one Hawkman fought in one of his earlier adventures in Showcase or Brave and the Bold or whatever.

In Green Lantern this time around it was as though he were fighting a rock and roll group. Doesn't "Evil Star and his Band of Starlings"sound musical? Hey, Green Lantern's newly designed costume is pretty nice. It didn't change much but the slight change is nice. Evil Star's costume is much the same. That's one thing thatm makes the comic heroes unbelievable;the crime-fighters of today don't wear tight fitting costumes with flowing capes a la Batman. Does Gardener Fox write GL?

Well, now we come into the Marvel chain. All of the Marvel's this month end shrouded in mystery. There is a bit of

of the latest Giant-Man that doesn't jive with previous portions of [illegible] couple of months ago. For example, I seem to remember some guy taking away Giant-Man's power to shrink below normal size. but, at the end of the latest issue, 3rd to last panel he says he "... reduced down to insect size..."

The Hulk is next and I sadly miss the artistic talents of the incredible Steve Ditko. The way I feel it, Kirby should draw as little as possible because he is not the artist everyone tries to make everyone else think. And since Ditko started the latest story with The Leader (what originality!) I don't see why he be not allowed to complete it. Anyway, you can see most of the art-work in the Avengers reproduced, no doubt, to relieve the artists of that comic from a bit of work.

I don't quite see how the Leader (that name!) created the mindless ones out of nothing. And with Banner gettin killed in the end, it looks like Hulk is going to be something to look forward to next month. Then they whet my appetite by saying the next ish will be "...another majestic milestone along Marvel's merry march to greatness."!!!! Which is a lot of manure, but it helps. There's an old saying that goes something like;

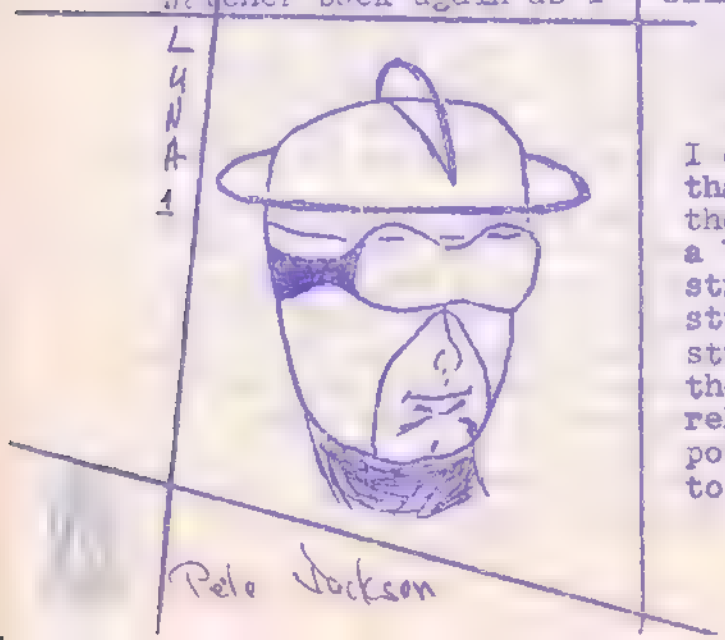
The wind blew,
And the manure flew,
And in walked Marvel.

but not in those exact words!

I looked back in the Avengers to find out more about Count Nefaria and noticed that the cover is one of the worst I've seen in some time. And, by guess who. Anyway, Nefaria is back as the Deadly Dream-Maker (I wonder if he is in cahorts with Freddie and the Dreamers;). Well, I hope Iron*Man starts looking up next ish as this one wasn't too outstanding.

Captain America didn't hit the climax I had expected but the process of serializing the blooming thing raises a bloody bit of suspense. I see Marvel is using negroes in their stories but it seems odd to see a German negro or a negro German!

I'm glad to see the Watcher back even tho he wasn't too hot in his own strip and he didn't look too well on the cover of Strange Tales. I see Wally Wood is inking this one and he did a good job too. John Giunta inked the Giant-Man tale and if he is the same Giunta I think he is then he is connected with SCIENCE FICTION TIMES. The story sure beats that one last ish with the Puppet Master. You can't show blood and sex in this COAge of comix but those poor horses were getting rather mistreated in this adventure. See page 11, panel 5. It was good to see the Watcher back again as I said before, tho. Another classic phrase rears its ugly head and shall be repeated: "Gadzooks! He lifts both my stead and myself as though we be verily weightless!"



I continually thank the Vishanti or whoever that Ditko is still drawing Dr. Strange. If they put Kirby on it I'm going to raise quite a bit of hell. No one but Ditko can do the strange, weird, scenes in this fabulous strip. Dr. Strange is one of my favorite strips and this adventure gets better all the time. I wonder who the girl is and what relation she will have in the future. The poor old venerable master isn't coming along too well it seems.

Thor's off once again to Earth and it looks like Stan had to add a bit of Sgt. Furry type stuff. I meyself don't read Sgt. Furry and his Howling Idiots. I bought a copy the time Captain America was in it but only then. So, if you wish to see it reviewed, wishes don't work or review it yourself. Back to Thor. Take a glance at the cover to the far left just a bit below center. That fella sticking the whatcha-macoohickey in the thingamabob the wrong way is in for a rather rude awakening. Thor wasn't up to par this time. Tales of Asgard is looking up a bit better. Vince Colletta's inking helps it a lot. It must be hell to have a crack in your oversword.

Well, the first issue of the New Avengers is out. Already the power hungry tne tendencies of Quicksilver and Hakeye are coming to the fore. I don't know why they don't have the rotating leadership like they used to have. Maybe they will when the get settled in. I guess Heck saved himself a bit of time by reprinting the Kirby stuff from Astonish. The mole used to be an ugly cuss it seems to me. He gets better lookin all the time.

Now comes the F4 and I've saved the better for last. It seems that Kirby draws Daredevil closer to the way he is supposed to look that any of his other guys. DD can do just about anything with that bloody cane of his. One thing that amazes me is the fact that Doc Doom can figure out any of Richard's weapons by just lookin at it. And the fact that the weapon is operated by a control panel with buttons. One control looks like the next. If you had the same intelligence as myself (and could out think a carrot) you couldn't figure out what I had put in an aerosel can by lookin at its bare tin sides. The part I liked was when Ben was once again transformed into the Thing. The personage he hated, the body he loathed, and how he kept being beaten back but still came back for more and each time he returned the hate within him grew larger and larger. Too bad the CCA is around or Doc Doom wouldn't be. There was enough rage, hate, and anger in the Thing to have torn Doc Doom asunder and rendered him unknowable to even his mother, rest her soul. Now that F4 has improved a bit I hope it continues on this higher level. That Winless Wizard and troupe was really poor and I was sad to see the last of them for a while(!)

Spiderman is back again and the ending presents quite a mystery. I kinda think that Roswell is the Green Goblin becuase everything points to his boss Crime-Master. Everybody seems to be fighting everybody else and the characterization is on its best level. I seem to remember in the SpidermanAnnual that it said that he has special gizmos in his shoes that allow him to walk on the sides of buildings, So how did he achieve this feat without them?

I have to reveal it now--
Wally Wood is my favorite artist and Daredevil my favorite strip or comic. I got a letter today saying that the author didn't like Woods art and that Orlando was better. Orlando was good and maybe Wood isn't up to his EC art but he is still damned good. Well, they show a cross-section of DD's cane and I now wonder how fired the gun in F4. Incase you didn't know, nextish Daredevil has to face whether to get an eye operation or no. Looks good. I like the bit in the upper left hand corner with the circles eminating from behind DD. Really outstanding.

And that my friend finishes off this months comix. Next ish I will review different comix and some reviewed here will not be reviewed then and some new ones I've discovered will be, like Nemesis.

-Z-

Pete Jackson

[illegible] found out (en route) that their c[illegible]tor w[illegible] Rokk, an Earth criminal who escape[illegible] to the asteroids where he c[illegible]ged to w[illegible] he was. On the way from the ship Geor[illegible] and Laura rid themselves of Rokk by a well placed punch and take-off. A wea[illegible] get off as the right asteroid explodes!

The next story, "Benson--On Call for [illegible]" is the story of Nadine Grail, daughter of Earth's president [illegible] Gordon, World Federal Undercover agent who went as [illegible]insclothes man to protect Nadine on the Stardust Tour en route for Nadine to visit the Princess of Venus. Briefly, she is kidnapped by a Venusian and held for ransom. Mike takes off after him, rac[illegible] him, rescues the girl and is given a glorious [illegible]. One big mistake in it was when the Venusian let Nadine leave the ship. Mike is standing at the open air-lock door with no helmet and isn't killed by exposure to an open vacuum nor is he sucked out of the ship via Goldfinger

ABOUT THE COVER

Captain Luna is indeed a strange super hero in the fact that his origin must remain a secret locked away in the depths of Richie's and my brain til the proper time for revealing it. This time will come after he is comfortably located in strip form and when this will be I don't know. I can, however, tell you he has an origin--and a magnificent one it is too--and also that his powers consist of above normal strength and magnetic powers of attraction and repulsion bestowed upon him by unknown forces deep within the lunar surface. He is not invulnerable and has the limited power of flight.

A glimpse into the future!

I've got quite a few things to be used next ish but don't know what. I've got Hypothetical Advance, a parody, and even a small strip which too is a parody of a few things. More illi, I hope, reviews, &c.

This ish was, granted, a bit longer than I had hoped for but you have to take into consideration the fact that this is the first issue. Most apas don't put a maximum page count. I just looked over the by-laws and see that it is a minimum county. So were still in our bounds.

not maximum

Future covers are shaping up nicely, too. Ish two, next ish, will feature Tor a cover, Lorgel with a bio about him by it's artist, Richie Benzo. Ish 3 I hope to have for a cover, A Terran Ranger and this isn we will e[illegible]d to a b[illegible]cover, also, featuring K[illegible] I don't know if we will have a b[illegible]cover [illegible]ing more than just the third ish. I wrote a story behind the Terran Ranger and it will be presented at that time. Fourth ish will feature Nabet an[illegible] the cover is really tough I have a co[illegible] of the cover here and if all the co[illegible]es are this [illegible]ood, you should be alright, [illegible]. The fifth ish we will feature a cover by you! If I remember it I will tell you about the Bill Cosby Superman among other things.

So that should about take dare of it.

Keep smilin'...

It makes people wonder what you've been up to.

Pfinis0

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ART CREDITS:
Cover - Pat Jackson
Page 2 - " "
Page 4 - " " deduced to this [illegible]

LUNA COMIX #1, Apr. - May, '65 published for requirements in E-a, being Volume II Number [illegible] and being submitted by Richie Benyo, Box 229, Waller Hall, Bloomsburg State College, Bloomsburg, Penna., 17815, and Pete Jackson, R.D. #[illegible], Danville, Penna. 17821. This is the first issue of said Ludicrous Fanzine, and is the follower of Rambling Roamer, now deceased, so that Pete and I might co-edit something of uselessness. You may find anything in this zine at any time, so be prepared for it, and to start this, it is officially (and otherwise) catalogued as Ben-Crud-Yo Publication #9, Wanderer Plublication (sure it is...) #10, and "Sue Jackson" Publication #6, and is independently edited, co-edited, and bickered upon by self-same duo as stated somewhere above. This is our Get Acquainted With Bennie Issue, and will feature, as its main properties, a Get Acquainted editorial, a personal opinion review of The New, the fabulous, Ballantine Book publication of Tales of The INCREDIBLE, plus a probably (but many not quite) incomplete review and criticism of the 4th Annual Spring Arts Festival being held at Bloomsburg State College. The reason why the collation is here, instead of at the beginning, is because I guess Pete forgot it. Maybe he just didn't do it because he knows that I like to. Thanx Pete.

YOU DIDN'T ASK FOR IT, BUT I'M GOING TO GIVE IT TO YOU ANYWAY LEFT

As Pete may have mentioned somewhere [illegible] he talked me into joining this apa some time ago, but I had reservations (not with some other apa, I might mention) about it. Since I'm no longer any real type of a comix fan I was at one time, having had some good items in my meager collection, but that is long past. I'll now admit that I'm a fantasy and science fiction and girl fan, and if you know what I'm doing here, you are more in on the situation than I am. You probably won't get any gems of knowledge from me, but I'll try to offer something, probably a layman's view on comic-slanted items that catch my eye, which may benefit the apa in the sense as you can always rely on me as a source of unbiased opinion and

Since I'm new here, I might as well tell you a little about myself, as only a few unfortunates among you (like Fred Patten and Phred Jackson) know me from previous enterprises. I'm presently 19, and just leaving my Freshman year at BSC, and maybe leaving BSC with my Freshman year, if I don't do well on the finals in May. I abhor studying, and only do it as a necessary evil. I'm 6 foot even, and not 5'10", as I've been told I am. I presently weigh 162, due to track practice, as if all of this information interests anyone. I've got blue/gray eyes (depends on the light), and wavy brown hair, and not much else. I've been interested in science fiction since early childhood, so any comic type stuff in my section of Luna will probably be oriented in that direction, as is the case this time. (I get to start off the next issue...) I'm presently abstaining from the active fanac I once enjoyed, due to the burdens of college. My correspondence is very small in number, and very well spaced, so don't write me, I'll write you. I presently confine my fanac to reading, writing (very rarely), and publishing. I pub Grand Old [illegible] Publication, Wild D & [illegible] Quarterly poetry series, Cat Box, The Drive, The G.O. Blab & Info, and an occasional supplement to one of my genzines. I also co-edit (with Pete) [illegible] and [illegible] (with [illegible]). Well, you're stuck with me -- for now.

THIS REVIEW IS INCREDIBLE. BUT I'LL DO IT FOR YOU ALL ANYWAY DESPITE IT.... The book/comic that I'd like t tell you all about bears a cover blurb of " in the old comics tradition.", so anything could happen, I suppose as far as storylines go the book has-- "Tales of the Invaders" -- Ballantine Books -- #U2140 -- 60¢

The cover is vividly eye-catching, as many of the pb covers these days aren't. Shows a creepy BEM behind a rock, watching the approach of an earthman in the traditional space suit, as he goes about exploring on what I'd guess is Mars. The BEM is huge of head, with a warped version of a human face and an elf combined, and with eight legs (?), starting like human shoulders, and ending in what could be thought of as plant-shaped, or rather root-shaped feet, giving it the appearance of a huge spider. Pretty cool, on the whole, reminding me of Donovan's Brain, with an enlarged skull, resting on an eight-legged tripod, with the legs made from witches-wood branches. As I said, it is eye-catching.

The book holds eight stories, and are as follows:

"Spawn of Mars" (art by W[illegible]). This is the story of the first Earth expedition to Mars, as four earthlings three men and a woman, explor the Red Planet, running into hostile life. The young, handsome, brave hero, who has thing thing going for the femme, he is captured by the "things" from Mars, as the two other scientists escape, and is presumed lost forever. Just as the ship is about to take off, he returns ragged and dishevelled. They get back to earth, heroes etc., and, the hero and femme fall in love, etc. They get married, and one day the hero asks the her one if she really loves him. Well, what could the poor girl do? Sure, she says. He informs her that he is really a horrid martian 'and, boy, are they ugly), looking like the hero through hallucinations. She doesn't believe it, of course (poor romantic stupid femme), and they go for an auto ride, and drive off the end of a cliff whereupon they are both deposited at the bottom, and where the hallicunitation is worn off, due to the acid, as the thing is caught under the flaming car. One sees it of course, and it looks like a huge, many branched cabbage with some sort of fungus growing all over it. She screams herself into a swoon, as the car burns up her "husband." She awakes in a hospital, and the nurse quiets her down, as she screams. The nurse tells her that there isn't anything to worry about now, even tho her husband was completely burned to carbon atoms etc. The woman looks relieved. Then the nurse calmly says: "Do you know you're going to have a baby?" Well, that is the end, and I'd sure like to be at the christening.

"Paranoid" (art by Wood) comes next. It is the story of some folks, two couples, and the maid, having Thanksgiving dinner, as the one gent explains a theory he has, about this 200 year cycle, wherein we are invaded by alien creatures, and there is a sudden drop in population, but no one really notices it until many centuries later, as the people are all taken fromone specific area, and only that area. He says that it is at the height of the civilization when everyone is happy like a thanksgiving turkey. As the invaders come and take the people they want. They hypnotise the people, believing that they "paranoid" people never existed. Naturally, as they all vanish, their two, plump, well-nourished wives are [illegible] by the creatures left from time, while the men [illegible]. Then as they are harvested yet I'd sure like to be around when it gets down to some of the femme that they picked up throughout the ages...

"By George" (art may be by Wood). This is the tale of a young BEM from some other far distant planet, who takes the family spaceship for a ride, and doesn't know how to put it back where it belongs. The poor, dragon-shaped thing, lands the ship on planet earth, and it immediately blows into nothingness, leaving him stranded there. The local inhabitants, in the era of knighthood, etc., see the poor young fellow (as big as a house), and get a little shook up, as the fellow tries to pick one of them up and squishes it, putting fear into the people. They bring human sacrifices for the dragon (deliciously delectable femme), who, seeing their plight, unties their fetters, whereupon the poor girl, out of her mind with terror, runs to the nearest cliff, closes her eyes and is never seen again. This goes on until this really fabulous femme is placed there, without fetters. She somehow gains its confidence, and leads him, along with a knight on horseback, into the confines of a castle, where the knight commences, with one blow, as the damsel dislocates the thing's attention, to sever its head, and its life right along with it. The knight, of course, was St. George. Goshwowohboy! Wonder how Saint George and his lovely, scantily-clad lady spent the evening celebrating that stroke of good fortune....

"50 Girls" (art by Wood) is a tale of the first interstellar ship, and the 50 compartments of suspended animated women and of the 50 men. They are scheduled to awakem after 100 years of flying through the void. However, if they awaken, by some malfunction of the machines, before that time, and try to go back into the freeze, they are, of course, killed, as the body can only take the freeze once. Well, our hero(?) and his broad, this Wendy creature, have it planned, since the hero is in charge of the animated-freezer devices on the ship, to set the meters to awaken only them 98 years after take-off, at which time they'll take over the ship, the lives of the other passangers, and the colony. However, our hero sees it as too much of a temptation, and sets his compartment to thaw out several years after they have begun, so that then he can have his take of all of the women on the ship, one by one, and live the life of a king. Well, it starts to work, as he unthaws a real looker, who, upon waking, and seeing him, and realizing that some malfunction has caused both of their thawings, she figures to gain consolation from him, as they cannot be re-freezed, and they both gain consolation from each other, for years. He gets tired of her, tho, shoots her with a paralyzer gun, and puts her back into her compartment, and turns it back on. Result: death. He then decides it is time to wake Wendy, his true love, but his action of a few years out is not his plan, so he sets the master clocks in the ship ahead to 98 years, and thaws her, where upon she tells him that she loves one of the other guys, and she zaps him down with the paralizer, puts him in his box, and turns on the freezer, looking forward to thawing out her reallover so that they can rule the colony, after getting ridd of the fall-guy, our hero. But, as the cold sets into our hero's body, we listen to his last thoughts. Seems that before he opened any of the women's boxes, he fixed all of the freezing devices in the 50 men's compartments, so that their boxes, at that very time, were coffins. Good, old, older, oldest Wendy had the ship all to herself, and not a live man in it. And so ends it. Well, she has 48 women yet, tho. Could create problems, I guess--some unusual triangles...

Luna #1 Richie Benyo

Since this review is running over the page [illegible] space that I had anticipated, I will, in all, say that it is quite an interesting [illegible] art and tales of uter space. I have only put into synopsis form of the eight stories, but the rest are as good, or at least one better, with also at least one worse. My [illegible] on for size.

Tony [illegible] came out, and there isn't [illegible] one in that I hated. I went in rears of stuff, [illegible] complex of the great ennui, etc., but some of it was good. All, in all, it is [illegible] by the contents of the editorial board, so maybe there is something to do with it. It was [illegible] better, so if I so bitter, you order? You ought to read some of the stuff that we do accept. Ugh...

Has gone to hell for a little something about the Spring Arts Festival here at Bloomsburg State.

Well, it [illegible] 10-day [illegible] of educational [illegible] to [illegible] there, etc.

On Monday [illegible] Schneider gave a lecture on forms of modern art, which, surprisingly enough, was quite good. He compared modern art to art done by children, and in most cases, the child's artwork was better -- much better.

On Tuesday Mr. Schneider also spoke, this time on the history of art. It proved to be even more well-received than the previous lecture. Quite a good lecturer, Mr. Schneider.

On Tuesday evening I had the pleasure to listen to the readings and comment of [illegible] poetry. Lots of it in rare quality. Jerry quite a wit, and many of the poems [illegible] been a pleasing evening proved to be quite [illegible], and many [illegible] indeed.

On Thursday evening [illegible] the celebrated novel, the Trial, was shown. It was, of course, filled with [illegible] subtle overtones of existentialism [illegible], and one had almost to be well-versed in this philosophical background to get anything from it. It was one of, if not the oddest movies I've ever seen, and left me on the edge of the seat, while it seemed to disgust others. We lost at least 25% of the audience each [illegible] over. It must have been too deep for them, or something. I took it as plain enjoyment, as I am not well-versed enough in existentialism to understand all of the nine-tracks of their deeper meanings. It was like someone's warped nightmare, and was, in itself, a masterpiece. I urge all of you, if you get the chance, to certainly see it. Title is The Trial. The adaption to the screen was by Orson Welles, and a good job of it indeed.

Well, I hate to leave so much blank space here, but if I went on I'd probably just complain about the [illegible], and its unfairness to good writers, or something, as there was this one female poet who submitted quite a few manuscripts that I read in my editorial duties, and they were really of pro quality, and they didn't use them. Very frustrating.

All for now...

The Greater Lawrence Master Barbers' Association has adopted a code designed as an aid to character building among young people. Stressing that the action comes not because of specific complaints but due to a desire to raise professional standards the 150 members of the organization are displaying a pledge of decency in their shops. The Association members are pledging to ban all magazines that are of the type to warp the minds of youngsters; to ban picture magazines in their shops with any tendencies toward obscene photos; to refuse to display suggestive calendars; to be careful of conversation with adults in the presence of children; not to acquire a peputation as a barber from whom young people can get information on gambling and other vices; and not to encourage the use of their barber shops as a club room. All are a source for attention. But of most interest is the first proposal; to ban all comic books in their shops that they would not want their own children to read. I wonder if the Association considers this to be the foremost need of remedy. Of the material available today it is difficult to conceive what could qualify for this "special" category.

Though a good artist the work of Sid Greene has never had much appeal for me. But I must say his role as inker has been excellent. Though not the quality of Anderson he has done a very good job on the Atom. And his Green Lantern issues are the best since the Showcase and first few GL issues. Editor Schwartz would do well to retain him in this position.

Lorne Greene bought the comic strip rights for "Bonanza".

Buck Rogers is no longer available in this area having been dropped recently by the local paper, the Lawrence Eagle-Tribune. Though not the quality of its former glory George Tuska did a commendable job-more satisfactory than much available currently.

I would be most appreciative to Marvel if the Hulk could be drawn the same in his appearances atleast in two consecutive appearances. It is acceptable that Bruce Banner convert to the Hulk, but not continually change features.

The Thing suffers from much the same ailment. The current interpretation is rather inferior to that which was presented in the first issues of the Fantastic Four. He currently has little resemblance to the clobberin Thing.

Gale Gordon, on the Lucy Show, was the original "Flash Gordon" on the radio serial.

The humorous adventures of Star Hawkins have always been a favorite. It was the only suitable work of Mike Sekowsky. But the current Schiff eaily equal the former. The Kane series has brought me back to Strange Adventures, something I considered impossible.

Erwin Drake who wrote the score for "What Makes Sammy Run?", and a score of hit tunes, has all his life wanted to be a professional cartoonist. He keeps submitting comic strips to the syndicates, and keeps getting rejections. In the column "Dream Street" (by Bob Sylvester)it is stated he got a recent brainstorm returned with a note saying: "This wouldn't go for the funnies. Why don't you try to sell it as a musical comedy?"

Were there any movies that featured the exploits of the Ghost Rider? In my pre-teen days of television (circa '55) I saw a movie wherein the main character wore a complete white outfit, with a white mask fully covering his face, and rode a white horse. I believe he also wore a reversible black-white cap. My recollection is rather hazy and do not remember this very well.

Gene Barry has bought the rights to the "Apartment 3-G" strip with hopes of turning it into a television series.

What brand of tobacco does Carter Hall use?

Has "Dan Flagg" been dropped from syndication, being replaced by "Hagen, Fagin & O'Toole"? The former has been replaced by the latter in the New York News and the Boston Herald. I know not who is responsible for Flagg (Don Sherwood, Al Williamson, etc.) but I found it enjoyable. It was better than much of its type, and certainly superior to its replacement.

A documentary dealing with Charles Schulz is being prepared by independent producer Lee Mendelson.

Dick Tracy has always been known for grotusque adversaries and use if "scientific" equipment. One of the more famous gadgets will become a reality. A Japanese firm (Sony?) is now preparing a wrist-size television set to be ready for distribution at the end of the year.

The creation of the space coupe, Moon Maid and related subjects, is positive proof that Chester Gould is a superior writter of detective-adventure than of science fiction.

The Red Skull has the appearance of an anemic Thing.

The Phantom has never been drawn poorly. But of those who have handled him none has come close to xqx compare the quality produced by Sy Barry. He has developed the Phantom into one of the better strips available.

The Atom is one of the more daring and rugged heroes available. But I have my doubts of anyone who dyes his hair. It may be permissable to touch spots of gray. But Ray Palmer has gone to far in dying his hair from red to complete brown. This was totally unnecessary.

Do you remember the stars of the television series of Dick Tracy, Terry & the Pirates, Joe Palooka, Steve Canyon, and Blondie?

I have been wondering what has become of Ron Haydock? Is he still in fandom? It has been many months since I saw one of his fine contributions. And I never did hear his rock & roll recordings.

I also am interested in Fantastic Monsters. Though I had a subscription to #8 the last issue I received was #6. And what of #8 being printed but never distributed?

Castle of Frankenstein is in the same category. I have a subscription to #12 but have received no issues since #4. It is difficult to criticize fans for their delinquency in publishing when those called professionals are possibly more guilty.

Something must be done about those persons who advertise a zine but never deliver. I have contributed more than $10 to these people and have little interest in helping enrich any others. A crudzine is a blight on our hobby. But atleast the publisher of a crudzine gives us something for our money. A person who does not publish for what we pay is no better than a crook. These persons should have the courtesy of letting us know when the zine will appear, or refund our money. If they do not comply the Academy should force them to do so.

Eclipso will not return to the original superiority without the reinstatement of Lee Elias. His Twp-Face adaption was most excellent. The interpretations of Toth and Sparling do not lend to the appeal that is needed to generate the interest and sympathy of the reader that was produced by the initial episodes. The developement of Eclipso as two seperate entities-a good to battle the evil-may be the only solution.

Elias' Adam Strange material is generally inferior to his past work-such as Tommy Tomorrow. If Gil Kane is available to our editor, Jack Schiff, he should be given an attempt to handle a new Adam Strange series.

Does anyone know who illustrates Dell's Idaho?

I wonder if Bill White is a fan of Romona Frandom. There seems to be a good deal of influence of her style in his work.

Persell has done a good job on Space Ranger. But the only appeal of this strip, and the Challengers, has been the art of Bob Brown.

It took a few years but Archie finally published a comic that was not a complete waste; this being Fly Man #31. (The first two issues of the Shadow came close to this also). The plot has the usual deficiencies so prevalent in the Archie series. But it does have s mild success im at Marvel humor, and held my interest throughout. The Reinman art is cruder than his past strips, but it has an appeal difficult to define. It is the best art since the original issues of Fly and Sheild. The grotusque characters are in the manner of Kirby. The villians look like villians, they are not just pretty boys in compatition with the hero for looks. He also has a good style of action, far more imaginative than Rosenburg. The appearance of Black Hood, Shield and Comet may have had much to influence this appeal.

In Crusader #1 (as advertised in K-a #2) there appeared some remarks within the Stan Lee interview of which I was most interested; that concerning original art. Mr. Lee stated that all Marvel art is stored in a warehouse. He says giving art for letters is a form of bribery. If he must give art for letters than the stories are a waste of time and Marvel may as well quite. He believes it is unfair to award art to some fans and other fans not receiving any. A solution would be to give, or sell for a small fee, this art as part of the membership in the MMMS. This is the most practical method; it would satisfy the readers and elevate the MMMS from its current position as a childish venture.

As for Crusader; it was a conglomeration of poorly organized and uninteresting material. The pages are printed on one side only (a costly waste of paper), with poor layout and far too many words crossed out and rewritten. Its publication was only to capatilize on the Lee and Coletta material. And though good this was far to little to warrent publication. Editor Dave Castronuovo would do better by listening his elders (John Ryan) and use such material for contribution in K-a.

The physical handicaps of various heroes does not induce an image for hero worship. None encourage the idolized image of Superman. But without these defects there would be nothing with which to differentiate strips as Daredevil and X-Men from so many others. Without blindness Daredevil would be a copy of Captain America, and the X-Men a copy of so many other strips, as the Fantastic Four. Such heroes are more in the realm of reality, or atleast give more believeability. The battles of these heroes with themselves as well as enemies combine to cultivate added interest.

The bi-monthly schedule of Daredevil and X-Men is not from a lack of popularity, but from lack of time by the artists. If Daredevil was monthly the art of Wally Wood would suffer. The art of X-Men is very poor and Kirby could take no more issues. The use of Bob Powell on these may rectify the situation.

Editor Hughes is considering the inclusion of a hero in Unknown Worlds. ACG has a current hero suitable for this position-John Force. The failure of Magic Agent in his own comic was not as Mr. Hughes has stated due to art. The art was one of its only vertues. The fault was in using three stories per issue, resulting in improper and stilted story developement. With a fifteen page feature in Unknown Worlds better plot and character development could be created. With the current popularity of spy and adventure heroes emphasis should be placed on adventure and intrigue. The amulet was too frequently used, the stories having a sameness. John Force's physical and mental prowess should be more predominant, with the amulet used sparingly-just enough to retain the supernatural effect. The other members of the American Security Group are also a source of unlimited material that should become a regular feature of each story. Ogden Whitney is wasted on Herbie, a book anyone can draw. If he cannot do a revival of Skyman Mr. Whitney could atleast do such a Magic Agent strip.

COMIC ART GOES POP! For the benefit of the USO, 32 leading cartoonists contributed paintings of their famous characters for an Exhibition and Auction that was held at the World House Gallery in New York May 18-29. A few evenings before the opening of the Exhibit, Hostess Joan Crawford and Exhibit Chairman Alfred Andriola appeared with Milton Caniff on the "Tonight" show. The conversation on the show was disappointingly uninformative, as Caniff and Andriola were busy drawing Miss Crawford while she garbled aimlessly with TV host Johnny Carson. It was revealed that Miss Crawford was/is a long-time comic buff on friendly terms with a number of cartoonists. I believe that it was Caniff who said--more than half seriously--that he thought it was about time the cartoonists started getting the money that some pop artists have been getting for "stealing" from the comic strips. Anyway, the basic idea of the Auction sponsored by the Newspaper Comics Council was to "cash in" on the current Pop craze among the monied set of New York for the benefit of the USO. Mike Dorf, who was on hand and met a number of the attending cartoonists, reports the effort understandably successful. It seems there were no really astounding bids, although genuine interest in the comics was expressed by a goodly number of New York's "High Society," including Senators, UN Ambassadors, TV personalities, and the regular Champagne-Party-crashers.

Our "Man-at-the-scene" Mike Dorf (See above.) was lining up support for Detroit's Triple Fan Fair. We've found that there is nothing like a personal contact when one wants to enlist the respect, interest, and support of the pros. Mike, like his brother Shel, is a long standing collector and student of comic art, and hence makes an excellent liaison officer between fans and both the pros and Maurice Horn, the fan's representative of SO.C.E.R.LI.D. It doesn't hurt any that Mike is one of the most extroverted comic buffs that I've ever met, and that's saying something. When his eyes hit my copy of MONGO, the official publication of SO.C.E.R.LI.D., with its reprints of Hogarth's Tarzan and an interview with Andriola (all in French, of course), you should've seen him light up. "Wow," he cried, "this couldn't have come at a more opportune time. I'm currently studying French at Columbia, I'm a life-long Andriola fan, and I'm planning on seeing him in New York next week. This makes everything tie in. I've got to have this copy of MONGO." What could I do? He was about ready to cut off his right arm, so I loaned him the copy. Apparently he derived an infinity of pleasure from it--the copy was completely digested when it came back to me. But what do I care? Now I've got Mike indebted to me for life. He!! He!! He!! Surely my great diabolical mind can come up with some fiendish scheme to exploit his talents. --Like maybe having him kidnap Alfy Andriola for the D.T.F.F.

It was Monday night (May 10th, I think) that America's most well-known expert on the comics, Billy Placzek, demonstrated before the TV audience of "To Tell the Thruth" that even experts can have difficulty when asked to identify obscure comics characters like Punjab and Junior. Tsk! Tsk! This is especially shameful when right now Junior is outdoing America's Gemini team. Tsk! Tsk!

Roy Thomas reports that his Son of Vulcan script was accepted by Charlton, who because of loses incurred by a fire not so very long ago only pays $4.00 per page for scripts. Still, $80 for a 10-hour day is not a bad start. Roy has been encouraged to write more for Charlton. He's currently at work on a Blue Beetle script, and one for [redacted]* The latter would pull considerable more, as the minimum rate is $12.50 per page (not the $15 I reported last issue). Roy is now an ex-teacher of English; his next residence will be in New York City. If you can't guess why, then I'll have to let Roy himself tell you the details. *

*Still TOP SECRET

The above success story reminds me of something I stumbled across not so long ago in a 1940 issue of ACTION COMICS. It seems that one of the top winners in a Superman contest was one George Kashdan. George walked off with the prize money and possibly a break in pro-comics for providing captions for a series of Superman panels. 25 years have come and gone, and the big comics magazine publishers still beat the bushes for fresh writing talent. In our boy Roy, I think they've found themselves a real winner. Congratulations and good luck, Roy. I have no doubt that the comics are going to be better than ever.

Fans seem to be getting their wishes all over the place. Russ Manning will soon be illustrating a "new" Tarzan--i.e. the "original" Tarzan from E.R.B. After one last story of his own in #154, Gaylord Du Bois, Tarzan-writer of some 19 years, will begin providing Russ with adaptations of Burroughs' own books, beginning with TARZAN OF THE APES and continuing through the series. Thank heavens there's no Comics Code at Gold Key. Now, if they would only break out of their "square" panels, the fellows at Gold Key could really have themselves all the art awards in the industry.

Last Sunday morning, not feeling much like after-service conversation, I bucked out of church right after the lecture on "The War on Poverty" and headed home to get caught up on my fanac. In anticipation of the weekly Tarzan movie, I flipped on the TV and settled down to the task of transferring Fred Fredericks' original Mandrake drawings to masters. I just happened to catch the last ten minutes of Ted Mack's Amateur Hour, a show I haven't seen in a decade. Who do you think the M.C. was introducing as the winner, appearing for his third straight try at fame and fortune? None other than Richard "Grass" Green, singing his theme song "Grasshoppa." The audience went wild over his crazy facial expressions set to the tune of his even crazier guitar. Care to make a wager how long it will be before he hits the Ed Sullivan Show and sells a million records? I'm telling you; he had that teenage audience in the palm of his hand. He's not gonna have much time for cartooning from now on, or I miss my guess. Say, I wonder if Grass would be willing to give a benefit performance to help in my own private war against poverty? Hmmm.

My public thanks to Don Thompson, Bill Thailing, Art Bloomquist, Rick Durell, John McGeehan, Howard Keltner, Raymond Miller, Richard Kyle, Bill Ward, Wendell Crowley, Ed Aprill, Dick Memorich, Claude Held, Sol Davidson, George Pacinda, David Kaler, Jon Swartz,

Al Kuhfeld, Howard Pogofsky, Larry Raybourne, Steven Douglas, Leonard Brown, Phil Seuling, Will Eisner, Able-Man Book Shop, Car Fox, Ken Mitchell, Bill Dubay, Larry Herndon, Cherokee Book Shop, E. F. Wemmers, Ralph Dolgh, and Glen Johnson for their valuable assistance in supplying data for the GUIDEBOOK TO COMICS FANDOM. Because of their generous help, I was able to get my text piece for the GUIDEBOOK in to Bill Spicer on time. This means this booklet will be ready in time for the Detroit Triple Fan Fair. Incidentally, AMERICANA IN FOUR COLORS will be available at the Fair at a substantial savings, and other brochures, booklets, catalogues, and original art from all the syndicates and most of the big comics magazine publishers will be distributed free or awarded as door prizes. The Fair is being designed so that even the fellow who comes with little or no money will go home with great treasures. However, don't let this persuade you to leave your bundle at home. Over a dozen dealers will have their stock of rare items on hand to tempt you. Over 1500 pieces of mail have gone out to amateur film makers, fantasy and science fiction fans, comic art lovers, pros, dealers, and industries that have something of interest to sell. Several hundred silk-screened posters are being distributed to colleges, bookstores, fan clubs, and the like. If you can think of several good places to mount such posters, like me know; I'll send you as many as you can handle. Another 1000 circulars reminding fans of the Fair will go out in June and early July. If you plan to mail a fanzine or catalogue, and can insert a single sheet without going over your postage limit, let me know. I can send you from one dozen to one hundred such circulars if you think you can have them in the mail before, say, July 7th. The Deadly Dozen Detroit Denizens who are sponsoring the Fair will show their appreciation by ushering you to a seat of honor at the filming of the Flash Gordon epic. (Damn it! I for get the name that was given to this favorite film, but it's the BusterCrabbe serial spliced together and edited into a single feature-length film.) I'm sorry that I can't offer accommodations to anyone on the night of July 24, because I'll be staying overnight at the Embassy Hotel as will others on the Fair Committee; however, I can share a room at the Embassy with someone who might otherwise take a single. That will save someone the difference between a single and half of a twin. Who'll it be?

For the time being I've decided to shelve my plans for a K-a Annual. Not enough of you responded to make it worthwhile to try to meet a deadline in July. Besides, I'm toying with the idea of doing the annual by offset. I've discovered an inexpensive offset service and I'm checking samples of their work. So far, everything looks hopeful. If all goes well, then I'll be able to solve the repro problems that plague WONDERWORLD and some of the other features. Contributing editors will then only have to submit good, dark, typewritten copy. If the annual succeeded, then I might be persuaded to form a new publishing cartel with a select group of editors from different sections of the country submitting camera-ready copy. Then WONDERWORLD, FAWN THE DARK-EYED, RAINY DAYS, HEAVY WATER,

[illegible] it was my thought that [illegible] out free [illegible] by advertising [illegible] all the other services. [illegible] member of the cartel would have a certain [illegible] of [illegible] and remuneration for his service; thus, [illegible] his own [illegible]. On the other hand, the cartel could control the quality of the total [illegible] by (1) [illegible] on the editorial board, and (2) by also [illegible] would have [illegible] say about the [illegible]. I have [illegible] such a [illegible] cartel [illegible] and [illegible]. There are many [illegible] would serve as publisher, [illegible]; however, if enough of you [illegible] the idea [illegible] and believe such a publishing cartel could be formed, I feel inclined to start the ball rolling. [illegible] sound now in conclusion, I don't see much hope that [illegible] publishing writers can continue to supply Fandom with the [illegible], long-lived, quality publication its needs. How long can Roy continue with ALTER EGO when the professional demands [illegible] increase? How often can Don and Maggie afford to publish COMIC ART with its mushrooming circulation? How much more can [illegible] Dave take on when his time and capacities are [illegible], [illegible] how can we bring Richard Kyle's talents to all of [illegible] readers? Who will assume THE COMIC [illegible] when [illegible] gives up his all? How can we give Richard [illegible] that he so richly deserves as a writer and [illegible] his time asking him to assemble and mail [illegible] get a photo offset publication that makes [illegible] than VOID? How can we get Alley Ballots [illegible] fans? How can we get fans to cooperate in [illegible] publication of data and special information articles like those [illegible] by [illegible] and Howard by the Academy? How can we get the kind of [illegible] articles that deserve to be published? These and a dozen other goals could, in my opinion, be achieved by establishing an editorial board and central publisher. Just imagine the possibilities if Bill Spicer, the Thompsons, Roy Thomas, the Texas Trio, Golden Gate Publishers, and a few others I could name threw in together on a single publication. With a heap of good will, it would be the marriage of the century. Then again, it just might hasten nuclear war. Oh well, when you dream, you might as well dream big.

POSTSCRIPT: The St. Louis POST-DISPATCH (May 17, 1965) carried a lengthy feature article and giant 4-column picture of ALTER EGO editor Roy Thomas. Another article on Thomas appeared in the SOUTHEAST MISSOURIAN, a newspaper of Cape Girardeau, Mo. The Wilmington (Dela.) MORNING NEWS (May 12, 1965) carried an article on the amateur movie-making activities of Jack Harris and Jeff Darrow, also members of comic fandom. Another article derivative of the NEWSWEEK article appeared in C.I.T. I have no idea what this is and would like to see a copy. Is it any relation to GRIME?

ODDS AND ENDS (to fill the back side of friend Brill's Index material and to give me a chance to comment on this issue before anyone else. Ain't I sneaky?) --Sails

Dennis Richard -- Don't believe everything the editors tell you. DAREDEVIL and X-MEN are bimonthlies probably for no other reason than because the publisher doesn't think their sales warrant monthly publication at this time. If he did, you can bet he'd hire additional artists if Wally Wood couldn't handle the increased work load. Publishers don't figure the way some fans do. To consider a strip the private property of one artist is foreign to their way of thinking. If a strip really sells, they'll hire a whole fleet of artists if need be.

Pete Jackson & Richie Benyo -- Quite frankly, fellows, your rehashes of stories are the last things in the world I want to see more of. Genuine reviews of stories, even comics, are one thing; but plot synopses are quite another. Your promise of more to come struck me about the way Johnson's policy on Vietnam hit me. If there aren't constitutional safeguards against this sort of thing, then there ought to be. I'm sorry to be so harsh on you, but I take constitutional government and K-a seriously.-- Oh yes, and in the future, Richie, PLEASE number the pages of your contribution. Your numberless pages gave me fits this issue.

Derrill Rothermich -- Surely there must be a cheaper way to send your contribution than in 8 separate envelopes. -- It comes to me that there are three reasons that may have prompted the change in line-up of the AVENGERS. So far, I've seen no one mention these. (1) There is no longer any need to coordinate the Avengers stories with the tales of Thor, Ironman, or Captain America for that matter. Hence, the writing assignments can be farmed out, and the stories serialized, an old technique that Stan has re-discovered to have new commercial potential. (2) The Avengers no longer over-expose some of Marvel's characters that may not survive too much exposure, especially with plotless writing. Instead, the team can serve to test out new characters, who (if they prove popular enough) could win their own strip or book. Witness, Namor, Captain America, and the aborted Torch effort. Listen, I can already hear the clamor for Quicksilver. (3) It must be somewhat easier to write a strip about a team of mortal heroes than a super-team made up of the immortal Goldilocks, the invulnerable Shellhead, the inept Highpockets, and Tinklerbell. As it is, Stan still hasn't make the change in the Avengers he needs to make. That is, start sending the members off on individual assignments a la the old JSA.-- Actually, I'm sorry to see Henry Pym go. As Antman I liked him. I figured that if he'd remarry, he might get over his adolescent clumsiness, and realize that he had his greatest efficacy as Antman. I certainly don't think he improved himself by going to work for Archie. In truth, Henry reminds me of another pill-swallower who got "kicked out" of his super-heroes union. Like Hourman, perhaps Henry will be back in 23 years to show us what a fine hero he could've been. So long, Henry.

Stephen Barr -- Please don't staple your contibution. Thanks.

The Index of Periodical Literature Pertaining to Comics #3

by

Elliott W. Brill

In this third issue of the Index I've listed many periodical articles on comics of a recent date. There have been huge amounts of comic articles recently. I'd appreciate information about any which I haven't listed. If you send me clippings, I'll return them as soon as they're duplicated.

In the past all photo-copies were 35¢. This was because I had to do all of my copying in libraries. All of the items mentioned in this section belong to me. Photo-copying is cheaper because of this. I can do copying at a very low rate now. If interested, write about which articles you're interested in owning.

Address all letters to-

E.W.BRILL
107 East Walnut Park Drive
Philadelphia, Penna. 19120

I'm soon going to sell many of my comics and related comic material. The list will be sent to all members of K-e.

****

#26-Philadelphia Inquier-April 18,1965-GI NIGHTMARE RECREATED IN CANYON STRIP-by Robert L. Asher-Similarites of a recent Steve Canyon strip to a real episode are retold in this column from the Inquier.

#27-Sunday Bulletin(Philadelphia)-Jan.10,1965-BUSTER BROWN,ONCE COMIC, GOES HISTORIC-by James Smart-(Page 4)-This article tells of the collectors and exhibits of this ancient comic strip. People are collecting all types of Buster Brown items from Buster Brown banks to Buster Brown Valentines. 94 companies were allowed to manufacture Buster Brown items.

#28-Phila. Inquier-February 15,1965(A famous date in the history of comic fandom.)-SCIENCE-FICTION NOW SCIENCE FACT,BUFF SAYS-This newspaper article(by Rose DeWolf)is about a Science-Fiction collector and dealer by the name of David Bagleman. This article describes his magazine business. "a clamor for old comic books"is mentioned in this article. There is an interesting illustration of Buck and Wilma Rodgers. They're discussing the Atomic Bomb in 1939!

#29-The New York Times-Sunday,Dec.6,1964-OLD COMIC BOOKS SOAR IN VALUE- I know that everyone has seen the content of this article. I listing it because I have photo-copies available. This article was probably responsible for the sudden interest in comic articles in periodicals. Everyone now seem to know that "old Batman are bringing from $2-$25".

#30-Profitable Hobbies-Sept.,1948-Here's an interesting one.-AN INVESTMENT IN COMICS-by Dick J. Stedler-(Page 34)-Don Deitesfeld,son of C.C.Deitesfeld(who was a syndicated artist)owns a collection of 1800 pieces of original art. It's worth $25,000.His earliest cartoons date back to the Civil War. These early cartoons include original NAST(Cartoonist in Harper's Weekly). Does anyone know the present whereabouts of this collector and collection?

#31-N.Y.TIMES-Jan. 30,1965-SHAZAM!VINTAGE COMIC PRICES ZOOM,UP AND AWAY-by Leonard Sloane-(Page 31)-This article is another one on collecting. Most of the information seems to be from J.S.Liebowitz,president of National Periodical Pub.-1939-Superman are supposidly offered at $100.00 according to this article. Jerry G. Bails is mentioned at the end of this article. There is a photo of Liebowitz in front of rare D.C. covers over the article.

ODDS AND ENDS (to fill the back side of friend Krill's Index material and to give me a chance to comment on this issue before anyone else. Ain't I sneaky?) --Bails

Dennis Richard -- Don't believe everything the editors tell you. DAREDEVIL and X-MEN are bimonthlies probably for no other reason than because the publisher doesn't think their sales warrant monthly publication at this time. If he did, you can bet he'd hire additional artists if Wally Wood couldn't handle the increased work load. Publishers don't figure the way some fans do. To consider a strip the private property of one artist is foreign to their way of thinking. If a strip really sells, they'll hire a whole fleet of artists if need be.

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The Index of Periodical Literature Pertaining to Comics #3

by

Elliott W. Brill

#32-Newsweek-March 18,1965-(Page 62)-NO LAUGHING MATTER-This 1/2 page article deals with the recent convention of comic fans in Borgighera, Italy,a Riveria resort. About 160 attended-THE FIRST INTERNATIONAL CONVENTION ON COMICS-from Italy,France,Switzerland,and the USA. They met for two days to discuss the comics. Our group and this group differ in the ways in which we discuss comics. We study art,histories,stories,and just about everything else having to do with comics. This group concentrates on the SERIOUSNESS of the comics. Some of their conclusions on the comics are reprinted here-MICKEY MOUSE IS A ROOSEVELT UTOPIAN; FLASH GORDON IS A NAZI!

#33-Time-March 5,1965-(Page 41)-COMICS*THE MODERN MONA LISA-The First International Convention on Comics-is reviewed like #32 reviewed it, but more information is added.Attending the convention were-AL CAPP (L'IL ABNER),[illegible](HENRY,PEANUTS),LE FALK(MANDRAKE),and ALLEN REMAY(A FRENCH MOVIE PRODUCER and COMIC FAN).There's a photo in this article of Raney and Falk standing before an original [illegible]

#34-[illegible] cover by [illegible] WORLD ACCORDING TO PEANUTS-is the caption. On page 15 a letter from the publisher of TIME explains the Peanuts cover. The main article is on pages 80-84-It is titled-GOOD GRIEF-These five pages concentrate on PEANUTS,but other strips are mentioned. There are numerous illustrations-Five of the great cartoonists'pictures are shown. Copies may still be had.

#35-Book Week-Jan. 24,1965-(Supplement to N.Y.Sunday Herald Tribune)-Page 5 contains an article by Pete Hamill called-BATMAN GOT BUSTED IN BROOKLYN. This half page article nostalgically tells of old memories of the Batman. The account is so good that it seems as though Pete Hamill recently reread old Batman and Detective Comics.

#36-News From Home-December 1942-[illegible] FOR A DIME! If you're one who's never seen a dime or nickel novel,I advise this article. There over 15 cover reproductions. This article comments that people today prefer pictorial accounts to written ones. This is why Superman is prefered over the old Nick Carter or Buffalo Bill stories.

#37-The Saturday Evening Post-Dec. 15,1928-(This is the 200th Anniversity Issue of the Post)-[illegible]-by [illegible]-(Page 12) On these four pages Ruth Goldberg describes the changes in comics since the turn-of-the-century. Mrs Goldberg writes that 1928 strips won't be funny in 1952,just like the 1910 strips won't be funny in 1928. His article is illustrated with old comic strips. Most of the article compares strips of the two eras.

This article will continue in the next issue of H-a. I still have a tremendous amount of magazines to list.

See the BB-CC #38,Paul Gambaccini reprinted sections of-BATMAN GOT BUSTED IN BROOKLYN-Also,-THE NEW EDITION OF LIFE MAGAZINE-April 30,1965-There's an article by Al Capp on the conversion of Ford [illegible]

CAPA-alpha Membership Roster as of June 1, 1965 (30 members)

Daniel Alderson, 6720 Day St., Tujunga, Calif. 91042
Jerry Bails, 22529 Karam Ct., Warren, Mich. 48091
Stephen Barr, Box 305, Nocona, Texas 76255
Jeremy A. Barry, 513 E. Cottage Grove Ave., Bloomington, Ind. 47403
Richie Benyo, Box 329, Waller Hall, Bloomsburg State College,
Bloomsburg, Penna. 17815
Elliot Brill, 107 E. Walnut Park Dr., Philadelphia 20, Penna.
Phil Castora, 1094 E. Howard St., Pasadena, Calif. 91104
Johnny Chambers, 3900 Cherry Ave., San Jose, Calif.
Ronn Foss, 1624 North French, Santa Ana, Calif. 92701
Paul Gambaccini, 8 Elizabeth Dr., Westport, Conn.
Pete Jackson, RD #1, Danville, Penna. 17821
Glen Johnson, Box 12[illegible], Crownpoint, New Mexico 87313
David Kaler, P.O. 392, Cooper Station, New York, N.Y. 10003
Fowa B. Keltner, P.O. Box 246, Gainesville, Texas 76240
Al Kurfeld, 316 Delaware St. S.E., Minneapolis, Minn. 55414
Richard Kyle, P.O. Box 16169, Long Beach, Calif. 90806
John McGeehan, 405 E. 5th St., Santa Ana, Calif. 92701
Tom McGeehan, 405 E. 5th St., Santa Ana, Calif. 92701
Raymond Miller, 1196 Longfellow St., Vandergrift, Penna. 15690
Paul Moslander, 1200 31st Ave., San Mateo, Calif. 94403
Fred Patten, 1826 Greenfield Ave., Los Angeles, Calif. 90025
Dennis Richard, 9 La Salle Ave., Lawrence, Mass.
Duncan Robertson, 5566 E. Glenn, Apt. A, Tucson, Ariz. 85716
Merrill Rothermich, 606 West 11th St., Rolla, Mo. 65401
John Ryan, 12 Barkley St., Fairfield N.S.W., Australia (Wife: Jan)
Roy Thomas, Apt. C, 3600 Hallmark Lane, St. Louis 25, Mo.
Don & Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115
Joseph Wehrle, 539 West Mahoning St., Punxsutawney, Penna. 15767
Richard Weingroff, 3231 Southgreen Rd., Baltimore, Md. 21207
Andy Zerbe, P.O. Box 6206, Montgomery, Ala. 36106

Complimentary copies of K-a have gone to:

Otto Binder
Bill Dubay
Ed Lahmann
Bill Spicer
Bill White
Richard Durell
Andrew Fraknoi
Murray Boltinoff
Jerry Sorek
Chris Collier
Barry Bauman
Larry Herndon
George Pacinda
Frank Frazetta
Alex Almaraz
Marvin Giles
Clint Bigglestone
E. Nelson Bridwell
Maurice Horn
Mickey Martin
Joseph Hehn
John Belfi
Bob Mullen
Don Glut
L.L. Simpson
John Wright
Jerry Rudolph
Phil Seuling
G.B. Love
Julius Schwartz
Coreen Casey
Mike Vosburg
Jon Swartz
Sheldon Dorf
John Brosnan
Steve Douglas
Henry Steele
Joe Sinnott
Robert Hopkins
Eugene Seger
Claude Held
Sam Grainger
Richard Gratiot
F. Fredericks
Harold Piser
Bill Harris
Roy Newton
Sol Davidson
Mike Higgs
John Castro
Marc Nadel
D. Castronuovo

LOOKING BACK...AND

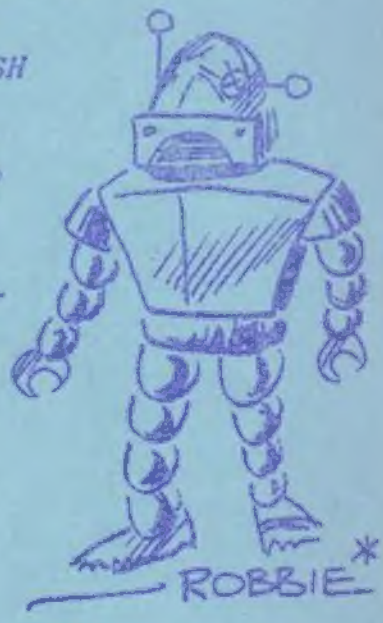
by
Ronn
Foss

Personally

AHEAD

MORE THAN just eyebrows are raised when I meet a correspondent personally and casually express my lack of interest anymore in most of the current comics, distaste for the others, and unconcern for the oldies in general. It seems there was a time not so long ago (tho it's been actually 6 full years) that I was surely the most enthusiastic collector in comicdom that I knew of, mainly because I'd saved and traded for 6 more years prior to learning of others' interests. I dimly recall spending every spare dollar (as well as many I couldn't really spare) on pre-'46 issues, drooling over the dealers' lists, and anxiously awaiting each day's mail for trades. Then there were the fanzines - more and worse, yet each with that certain something adding appeal to being in with notable advocates ...and the exhuberant newfen, promoting and defending the cause of collecting. Fan Meets helped - both to justify the mania, and yet again to wonder about this sense of wonder. Wandering also aided...from S-F to Humorzine, and from not only coast to coast, but internationally (vicariously) as well; condusive indeed were the other-continents' collectors, even moreso than those of our own nation. Somewhere within, however, was a sort of doubt - an unresolvable question of Why...a question of worth, of value. Superficially, of course, was the kinsmanship with other devotees, and the ladder of knowledgability, of recognition, to climb - zine to zine, BNF to PRO contact. Familiarity breeds contempt, 'tis said...and as much as one might like cake, for example, too much is sickening - I guess I fell overboard, and damned near drowned, in the swirl of it all. With just my head above water (I'm not quite sure), I'm re-evaluating ...comparing, selecting, eliminating - (burp*)

AS I'VE TRIED to get across in past editions of this column, when I lay THUND'A #1 or WHITE INDIAN or FLASH GORDON, RIP KIRBY, etc. or ANY E.C. issue or a few other choice items alongside ALL the current stuff - I simply get sick, know what could and has been done, and what hasn't and isn't being done, with rare and extremely isolated exceptions. So this is life ...



AND IF CREEPY is dead, illustrious Kyle, it's not because it wasn't any good; it's simply unappreciated. And rather than Pay Cash for Copyright on K-a as you suggest, let's just print the Notice, which insures copyright, per Library of Congress --

SILVER STARR is, assuredly, a direct copy of FLASH GORDON - and a weak imitation at that. Top Aussie would therefore have to be as you cite, RYAN, John Dixon...at least, that's what my book states here.

SGT. ROCK IS A POOR STRIP, Glen?! I wonder why it's selling, then... and appearing in so many various comics - and altho it's admittedly usually cliché (as most comics must be?), how often have you been left totally unmoved by the humane-ism of the stories?! Why does Rock have an ammo belt across each shoulder? Symbolism (masculinity; notice the), Effect...why does Superman/Batman waer capes? Same-o, ditto.

AN ENTERTAINING COMIC
EC
SPACE BORN!
TOO LATE? BUT I SAVED YOU FROM IT! YOU'RE ALL RIGHT NOW!
YOU KILLED HIM! YOU KILLED... SOB... WHY DO YOU THINK I SENT YOU AWAY?
BECAUSE YOU... YOU...
BECAUSE I KNEW I'D NEED THINGS! BECAUSE I WAS GOING TO HAVE A BABY! BUT THIS PLANET... IT... IT DID SOMETHING TO US! YOU... YOU'VE JUST KILLED OUR SON!
THE END
AL WILLIAMSON

FROM WEIRD SCIENCE #16, 1952

MY REPLY to those of you who - think the E.C. masterworks are over-rated...can't understand why dyed-in-the-wool devotees invariabely prefer them...believe that current comics are art...wonder if a story shouldn't reach you a bit deeper than just your eyes and grin; look 'em over again, you missed something! I'm hardly a true EC Fan-Addict - my own prized items number few and far between - but each and every single issue contains superior quality throughout, invariabely; on the whole, not only are EC's purely finer cover-to-cover, but further almost every individual panel is a work of art...and the selected examples of story-line illustrated herewith are random, mere samples of the consistent top-flight EC efforts. These represent an unsurpassed precedent of the comic magazine media; as yet, only CREEPY has even begun to stir and sift the untapped reservoir of profound possibilities. AND the cover of #3, Maggie, was most likely left "glaringly unfinished white" for Effect; striking, wasn't it?! There's such a thing as overdoing something ... HOWARD KELTNER, I'm disappointed in you - tho this is the first time you've been far off base, you went waaay off; ah, well - someone has to read Hawkman, but most assuredly not I, not now!

SHOCK SUSPENSTORIES #11-1953: "in gratitude..."

I GAVE MY RIGHT HAND DEFENDING FREEDOM AND EQUALITY, AND I WAS PROUD OF IT...
"I WAS PROUD, THAT IS, UNTIL TODAY... I HAD A BUDDY IN KOREA. WE ATE TOGETHER, SLEPT TOGETHER, LAUGHED TOGETHER, CRIED TOGETHER. WE FOUGHT TOGETHER... FOUGHT FOR DEMOCRACY TOGETHER... HE GAVE HIS LIFE FOR THAT CAUSE AND HE SAVED MINE"
IN DOING IT. HE THREW HIMSELF ON A LIVE GRENADE... GOT BLOWN UP... TO SAVE ME... BUT WHEN HIS BODY WAS SENT BACK HERE, IT WASN'T GOOD ENOUGH TO BE BURIED... BECAUSE IT'S SKIN WASN'T THE RIGHT COLOR.
WOOD

ADAM LINK WEIRD SCIENCE FANTASY #29, 1955

REMEMBER, KAY- REMEMBER THAT I AM A METAL ROBOT... NOT A MAN OF FLESH AND BLOOD!
IT DOESN'T MATTER TO ME, ADAM! PHYSICAL STRUCTURE IS UNIMPORTANT! WHAT COUNTS IS THE MIND... CHARACTER- PERSONALITY. YOU ARE GOOD, ADAM...
JOE Orlando
... AND I LOVE YOU!
... CHOKE...

MEMBERSHIP ROSTER IN THIS ISSUE!

AND THEN THEY LOOKED AT EACH OTHER *HUNGRILY*, AND KNEW THAT WHAT THEY'D *KILLED FOR* WAS NOW *IMPOSSIBLE*... THAT THEY WERE *CONFINED* TO *THEIR SUITS*... THAT IF THEY TRIED TO *REMOVE* THEM, THEIR BODIES WOULD *BLOAT* AND *BLISTER* AND THEIR *BLOOD VESSELS* WOULD *RUPTURE*... THAT THEY *COULDN'T EVEN KISS*, NO LESS...

SHOCK SUSPENSTORIES #11-1953: *THE SPACE SUITORS*

MASTER RACE from IMPACT #1-1955